

THE ANTHROPOLOGICAL

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No. 1002.

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For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazine. Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BACRY, 3, Quai Malaquais, Paris, or at the Publishing Office, 14, Wellington-street North, Strand, London. For France and other Countries not requiring the postage to be paid in London, 20fr. or 11.2s. the year. To other Countries, the postage in addition.

CHEMICAL RESEARCH.—

INSTRUCTION IN ANALYSIS.—Gentlemen desirous of acquiring in Chemical Investigation, or of obtaining Instruction in Elementary Analysis, will find every facility in the New Laboratory recently erected by the Council of this College for Practical Instruction in Organic and General Chemistry and the Principles of Chemical Research, as applied more particularly to Agriculture, Medicine, and the Manufacturing Arts, under the superintendence of Mr. GRAHAM, Professor of Chemistry, and Mr. JONES, Professor of Practical Chemistry.

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Fees.—Session, 2nd, 5s.; six months, 12s. 18s.; three months, 10s. 10s.; one month, 4s. 4s.

ROBERT LISTON, Dean of Faculty of Medicine.
HENRY M. DEANE, M.D., Secretary of the Council.
CHAS. C. ATKINSON, Secretary to the Council.
University College, London, January 1847.

UNIVERSITY COLLEGE, LONDON.—

JUNIOR SCHOOL. Under the government of the Council of the College. Head Master, THOMAS H. KEY, A.M.
The SCHOOL will be RE-OPEN for the next Term on TUESDAY, the 12th January 1847. The attendance is required from a quarter past nine to three-quarters past three.

The Afternoon of Wednesday and Saturday are devoted to Drawing. The subjects taught are Reading, Writing, the English, Greek, French, and German Languages, Ancient and English History, Geography (both Physical and Political), Arithmetic and Book-keeping, the Elements of Mathematics, and Natural Philosophy and Drawing.

Prospectuses and further particulars may be obtained at the Office of the College.
CHAS. C. ATKINSON, Secretary to the Council.
December, 1846.

DECORATIVE-ART SOCIETY, 20, Great

Marlborough-street.—On WEDNESDAY next, the 13th inst. a Paper will be read by Mr. E. COOPER, 'On Stained Glass Windows, chronologically considered'; noticing such as were constructed before the end of the sixteenth century.

Visitors admitted, on application to
E. C. LAUGHER, Hon. Sec.
17, Sussex-place, Kensington.

NOTICE TO ARTISTS.—£1,000 PREMIUM.—

It is particularly requested that all Artists, preparing for the competition of the 1,000th Premium of the BAPTISM OF CHRIST IN THE JORDAN, will be kind enough to intimate their intention of doing so before the 29th of January, 1847, so that a suitable place may be arranged for the Exhibition.

THOMAS BELL,
Don Alkali Works, South Shields.
P.S.—The Pictures will have to be received by the last week in March next.

ROYAL ITALIAN OPERA, COVENT-

GARDEN.—The Academy of Gentry and Public are respectfully informed that the NEW THEATRE OF THE FIRST WEEK in APRIL, for the performance of the Lyric Drama, on a scale of efficiency in every department never before attempted in this country. The Ballet will include the names of the most celebrated Artists.—The Prospectus for the arrangements of the Season will be issued in due course.

9th January, 1847.
Mr. BEALE, Director.

ENGLISH MUSIC-EXETER HALL.—The

Committee of the Public Subscription Fund beg leave to announce a Series of FOUR CONCERTS, illustrative of the HISTORY OF ENGLISH MUSIC. A new Organ will be erected by Mr. Robinson expressly for these Concerts. An efficient Orchestra will be provided for the Second, Third, and Fourth Concerts. The FIRST CONCERT will be held on MONDAY EVENING, JANUARY 18th. Principal Vocal Performers:—Miss RAINES, Miss DOLBY, Mr. MAYERS, and Mr. LEFFLER.

TICKETS.—Adm. 3s. 6d. for the Series, 31s.
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Reserved Seats, 7s. 6d. for the Series, 31s.
may be had of Mr. Parker, Publisher, 445, West Strand; and of the principal Music-sellers.

TO SCHOOL ASSISTANTS.—

TRELFEE and FLETCHER'S REGISTERS are now open; and they request all well-qualified and respectable Assistants, Ladies as well as Gentlemen, to call immediately and enter their names. No charge of any kind is made.—10, Cloak-lane.

AS RESIDENT or DAILY GOVERNESS.—

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DENMARK-HILL GRAMMAR SCHOOL,

conducted by Mr. FLETCHER and the Rev. NATHAN JENNINGS, M.A. will be RE-OPEN on TUESDAY, January 26th, 1847.

N.B. 'The Child's Guide through the Bible,' by W. E. Fletcher, B.A. may be had at Hatchard & Son's, Piccadilly.

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Prospectuses may be had of Messrs. Jones & Co. 30, Lower Holborn; or at the Establishment.

EDINBURGH ACADEMY.—

The Ven. ARCHDEACON WILLIAMS having intimated his intention of retiring from the Superintendence of the Academy, at the close of the present session, the Directors hereby announce that the Situation of HEAD MASTER or RECTOR of the ACADEMY will be then Vacant. The duties of the new Rector will commence on the 1st day of October 1847. Candidates are requested to forward their applications to the Directors, on or before the 15th day of March next, to Patrick Arkley, Esq. 29, Great King-street, Edinburgh.

None but those of very high qualifications for Scholarship and for critical Teaching, such as are usually of one of the English Universities will be preferred. It is in contemplation to combine the Rectorship with a Boarding House, under the Rector's superintendence; but as this is not yet yet made, information regarding it can only be furnished on application. Apply to Mr. Hamilton, at the Edinburgh Academy, Edinburgh, 22nd December, 1846.

PRIVATE EDUCATION, BEULAH HOUSE,

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INJUNCTION.—THE LONDON MEDICAL

DIRECTORY.—His Lordship the Master of the Rolls on Saturday last granted an injunction against John Season Burgess Budgett, of Temple-chambers, Fleet-street, and John Johnson, of Trevelock-street, Holborn, to restrain them from printing and publishing a work under the title of 'The London Medical Directory,' the same being pirated from an elaborate work, bearing a similar title, published by Mr. Churchill, the medical bookseller.

NOTICE.—THE NELSON LETTERS AND

DISPATCHES. Objections having been made by the representative of SIR HARRIS NICOLAS to the issue of this Work in Monthly Parts, the sale will only be continued as formerly in volumes and sets, which may be had of all Booksellers.

PUBLISHING OFFICES.—Parties desirous of

treating for the publication of periodicals, or the whole or joint occupation of excellent offices, adapted for the object, including rooms for editors, copyists, &c. and war-rooms, are requested to apply to Mr. G. Luxford, 1, Whitefriars-street, Fleet-street.

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JOHN CAZENOVE, Secretary.

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NOTICE.—THE ART-UNION JOURNAL.—

The great care necessary in printing the Almanac has prevented the Publishers from obtaining a supply sufficient to meet the demand, which has very largely exceeded their calculations. Copies will be, however, provided through the several Booksellers in town and country as rapidly as possible.

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TO CONTINENTAL TOURISTS.

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London: Published at the 'Punch' Office, 85, Fleet-street; J. MENZIES, Edinburgh; J. McLEOD, Glasgow; J. McGLASHAN, Dublin.

The Railway Chronicle

Of Saturday, January 2, contains Articles on

EVENTS OF THE WEEK—DISPUTE BETWEEN GREAT WESTERN AND LONDON AND NORTH-WESTERN—LANCASTER AND CARLISLE—MR. GREEN'S DIS-COURSE—RESIGNATION OF SOUTH-DEVON DIRECTORS—POLICE OF EXTRA ENGAGEMENTS REVIEWED—GREAT WESTERN'S INTERPRETATION OF GAUGE ACT—GLIMPSES OF CONVERSION IN THE JOURNAL—SUNDAY TRAINS QUESTION—BIRD-EYE VIEW OF ENGLISH RAILWAY SYSTEM—OUR NEW YEARS ADDRESS—AGRICULTURAL PROSPECTS IN REFERENCE TO RAILWAYS.

MECHANICAL IMPROVEMENTS.—Holyhead-bridge Experiments—RAILWAY LITERATURE.—Tuck's Railway Shareholder's Manual—Railway Directory—Dean's Map—Sir John Macneil's Tables.

OFFICIAL PAPERS.—The London and North-Western and the Great Western; further Correspondence—Ashburton, Newton and South-Devon; Engineer's Report.

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LONDON, SATURDAY, JANUARY 9, 1847.

REVIEWS

Bishop Jeremy Taylor; his Predecessors, Contemporaries, and Successors. A Biography.
By the Rev. R. A. Willmott. Parker.

Bishop Taylor has a higher reputation as an orator than as a theologian. As the latter, he submitted his reason to the dogmas of authority; as the former, he indulged his genius to the fullest extent—having a style of his own, and revelling in a luxuriance of imagery, illustration and digression that indicates a volition in full activity and a fancy stored to overflowing. Nevertheless, with all the advantages that belong to a florid and diffuse diction, the works of Jeremy Taylor can scarcely be said to have become popular. He is esteemed more highly by poets and rhetoricians than by the clergy or the public. Much of this is owing, perhaps, to the fact of his collected productions having appeared in an expensive form, and been edited in a severe scholastic manner. Mr. Willmott's volume, on the other hand, is well calculated to recommend his subject to the general reader. Skilful in the selection of its salient points, and touching them lightly and gracefully, this writer succeeds in attracting, without wearying, the attention;—nowhere exhibiting his learning at the expense of his taste. Well acquainted with elegant literature and with the arts, his illustrations are often happy; while his style is musical and his arrangement lucid and pleasant.

English prose deserves an historian;—not only because of what Coleridge has called "the Wonderfulness of Prose" in the abstract, but because of the intrinsic merit of English prose in particular. Mr. Willmott begins with some account of its origin and progress, and of the writers by whom it has been improved. He thinks it essential to the proper understanding of Taylor that we should have some acquaintance with his predecessors. "We must," he says "contemplate Cimabue before Raffaele." Let him speak further for himself, on this point—in a paragraph which is charmingly written:—

"The picturesque beauty of the Shakspearian drama winds out, with a gathered splendour, from the enveloping mist of the rude Morality. There is, however, some danger of exaggerating the charms which industry may discover in the early productions of imagination or art. A single flower, blooming 'in the dry desert of a thousand lines,' has allured many footsteps in search of gardens of imagery that never were sown. The student of our elder theology is frequently conscious of the same fascination. It was observed by Brown, in reference to the theory of sensation, that the sound scarcely heard in the tumult of the day is capable of affecting us powerfully if it recur in the dead of the night. The vehement applause bestowed upon our ancestors in sacred learning, may sometimes be explained upon a similar principle. The voice that might have floated by us unheeded if heard in the bustle of modern literature, falls upon the ear with a peculiar sweetness when it steals over it in the night, or rather in the still and grey dawn of our imagination, our learning, and our taste."

The writer then, however, proceeds to say that we have been too parsimonious of praise to our early ecclesiastical literature,—that the assumption made by continental writers of the inferiority of English pulpit eloquence is unfounded,—and that we have really something better to boast of in this kind than the "verbosity of Tillotson and the argument of Sherlock." Our own historians have been guilty of wrongly depreciating our elder divines. Thus, Warton complacently affirms that "the Satires of Hall have outlived his sermons at court; and Hallam dismisses the discourses of Donne with

an intimation of their unworthiness to be rescued from oblivion."

After the award of great praise to Mandeville, Wickliff and others for their prose style, Mr. Willmott remarks that "Chaucer, the founder of our poetry, is never to be forgotten among the fathers of our prose";—and makes use of the poet's authority to depict the state of the clergy in his days. He gives us a few admirable specimens of the eloquence of Bishop Fisher—of Colet, a student of Chaucer—of Latimer, Cranmer, Jewell, Dering and Sandys. The following is curious:—

"Every thoughtful reader of our old sermons must have been often struck by the singular topics that are continually introduced, not only without any immediate relation to the text, but sometimes in direct contrast with it. The pages of Latimer supply copious illustrations. How startling is such a passage as the following, suddenly encountered:—'I hear say Master Melancthon, that great clerk, should come hither; I would wish him, and such as he is, two hundred pounds a year. The king would never want it in his coffers at the year's end. There is yet among us two great learned men, Petrus Martyr and Bernard Ochyn, which have an hundred marks a-piece. I would the king would bestow a thousand pounds on that sort.' This was certainly one of the singularities of the preacher. In the time of Elizabeth, some delicate suggestion in a Court Masque, or under the second Charles, a flattering couplet in a panegyric, would have been the mode adopted to recommend a deserving scholar to the patronage of royalty. In the reign of Anne, a word from Swift or Pope opened the national purse in the hand of Oxford; while, in modern days, the pen of the minister—if impelled by a continued impulse from without—inserts a fortunate name in the pension-list. But the Pulpit was the Press of the Reformation."

Mr. Willmott then proceeds to trace the influence of the Miracle-play on the pulpit oratory alike of England and of France; and speaks of Hooker, who formed his style upon the classic models which Boccaccio introduced into Italy. Queen Elizabeth's theatrical taste had a strong effect on the pulpit. "Eight theatres were open in London every Sunday during her reign. Bills of the amusements were scattered about the streets; and when the bell tolled to lecture, the trumpet sounded to the stage."—"London at that period resembled Athens, in the fact of its instruction being derived from the theatre and the pulpit, as that of the Grecian city had been from the theatre and the bema. The dramatist and preacher of the one corresponded to the dramatist and orator of the other."—"The reader of Elizabethan sermons is unavoidably struck by the scenical turn of many images and expressions." The following observations on the general style of the Elizabethan pulpit are as elegant as they are just:—

"Criticism has noticed a disposition in Dante, and in a slighter degree in Milton, to make the grotesque necessary to the terrible. The same inclination may be traced in the rude sketches of our elder preachers. The first sensation of the reader is often one of aversion. Reynolds turned aside in disgust from Poussin's picture of Perseus and Medusa's head, in which every principle of taste seemed to be sacrificed to the effect of horror. A closer examination changed his feeling into admiration. Perhaps the sentiments of Reynolds express our own in the contemplation of the portraits of crime and repentance, which Smyth and his contemporaries dashed out with such tempestuous energy of passion. The graceful transition, the polished diction, the balanced period, the artful interrogation, the sharp antithesis—all the varied yet harmonious symmetry of style—belonged to the refining process of a later age."

Towards the conclusion of the sixteenth century, matters began to improve, with Andrewes and Laud:—

"The style of Andrewes has much apparent diffuseness and irregularity. But it is formed upon a principle. Coleridge traced an architectural con-

struction in the Greek sentences, parts being insignificant in regard to the general effect. The same relation of parts to the whole may be discovered in our elder writers, especially in Andrewes, Donne or Saunderson. The principle of cohesion, which Coleridge happily calls the sequence of their logic, binds all the parts together. As the shrines and chapels that wind out of the aisle of a cathedral belong to the same edifice, because they are under the same roof, so these digressions of the preacher—little shrines of imagination attached to the sermon—are members of the same structure of eloquence, because they are overhung by the grandeur of one sacred and predominant conception. But the preacher returns from these fantastic wanderings with renewed energy. If his edifice of truth present the embellishment and mystery of the shrine, it also exhibits the full lustre and majesty of the choir. His narrowest and darkest intricacies of argument open into passages of flowing dignity, beauty, and grace."

Mr. Willmott's description of Donne is yet finer:—

"He had seen Shakspeare; he knew Jonson. From that remarkable man—a philosopher without the name, and a theologian without the profession—he could not but derive many aids to grave and sublime reflection. His lines had fallen unto him in pleasant places. On every side, his eye received the rays of learning, and the colouring warmth of fancy. Like Cowley, he might have found the Faery Queen in a parlour window, for he was twenty-five years old when Spenser died. The glory of Shakspeare's genius fell around him, as he rose to fame in the pulpit of St. Paul's. If the poetical associations of Donne sometimes defaced the grandeur of his theology, his legal acquirements tended largely to sustain it. They not only shaped, but guided his imagination. They kept the ship steady under the sail which the poetical temperament so eagerly crowds on, and assisted him, not only in riding out the storms of controversy, but in fighting the battles and winning the victories of truth. Hallam discovers ingenuity and learning in the discourses of Donne, but employed to collect the impertinencies of scholastic subtlety and the distorted allegories of the Fathers. It was scarcely to be hoped that a curiosity, busy with the survey of the wide surface of literature during three centuries, would linger long upon a single nook in the remote province of theology. Certainly no justice has been rendered in Hallam's elaborate work to the extraordinary merits of Donne. Coleridge, as he studied them with a more patient research, so he commended them with a more generous applause. Sir Joshua Reynolds, when travelling through Germany, saw at Cologne a picture by Breugel of the Slaughter of the Innocents which, in the utter destitution of the graces of composition, displayed sufficient *thinking* for twenty pictures. Reynolds compared it to the poetry of Donne; but it is more illustrative of his prose. He piles thought upon thought, and bewilders the reader with the luxury of invention. There is, nevertheless, in all his sermons, a logical method, perfectly exact and rigid, though different from our own. However grotesque his style of architecture may sometimes be, no extravagance is introduced which was not in the original design. Much of the intricacy that perplexes a modern reader, arises from his habit of contemplating objects through an imaginative medium, and from speaking to men who were not too indolent to think, nor too practical to be pleased."

This admirably written introduction brings us at length to Jeremy Taylor. Like Correggio, Shakspeare and Spenser, the quaint bishop has left but few materials for the biographer:—but those few are well combined in the present work. He was cotemporary with Milton; who is said to have felt in his later life a great admiration for the genius of Taylor. A strong mental resemblance may be traced between the two. Both were educated at Cambridge. Taylor was ordained before he was twenty-one. He was introduced to Laud, then Archbishop of Canterbury, by a fortunate accident. Having

been deputed by a college friend (one Ridsen) to preach for him at St. Paul's,—

"His youth, his eloquence, and his exceeding beauty of appearance and charm of manner, made a lively impression upon his congregations, who took him, in the inflated language of Rust, 'for some young angel newly descended from the visions of glory.' Rumours of his powers and reputation quickly reached Lambeth, whither he was summoned to preach before the Primate. The result might have been anticipated. Laud withdrew him from the excitement of a London life, commenced before his faculties had attained their full growth, into the repose of All Souls', where, in the words of Lloyd, 'he might have time, books, and money, to complete himself in those several parts of learning into which he had made so fair an entrance.' Rust tells us that the sermon of Taylor excited the wonder of Laud; 'it was beyond exception and beyond imitation. Yet the wise prelate thought him too young; but the great youth humbly begged his grace to pardon that fault, and promised, *if he lived, he would mend it.*'"

Patronized by Laud, Taylor left Cambridge,—and was admitted M.A. in University College, Oxford: and in 1637, he was presented to the Rectory of Uppingham, in Rutlandshire. From this living he was driven, in 1644, by the Puritans—his house having been plundered and his estate seized. It was not until 1661 that the expelled pastor was elevated to the Bishopric of Down and Connor. Meantime, he seems to have shared in some of the perilous marches of Charles I. :—

"Wood says that he followed the army in the capacity of chaplain. And this assertion is confirmed by the internal testimony of his works. But I am not aware that any of his biographers or critics have pointed out the vividness and number of his martial images. Keble proves the military experience of Homer from the allusions to arms and combats; and the reader of Taylor's sermons often finds himself hurried into the tumult of the camp, or the terrors of the conflict, by the same freshness and truth of description. A striking example occurs in his discourse entitled, 'Apples of Sodom,' where he represents the sinner overcome by the violence of a strong temptation, and awaking, when the fever subsides, to the full horror and peril of his condition. 'But so have I known a bold trooper fight in the confusion of a battle, and, being warm with heat and rage, receive from the sword of his enemy wounds open like a grave; but he felt them not; and when, by the streams of blood, he found himself marked for pain, he refused to consider then what he was to feel tomorrow; but when his rage hath cooled into the temper of a man, and clammy moisture hath checked the fiery emission of spirits, he wonders at his own boldness, and blames his fate, and needs a mighty patience to bear his great calamity.' The wounded trooper carries us back to Naseby or Marston-Moor. The following sketch of a humbler hero bears indications of having been painted from life:—"And what can we complain of the weakness of our strengths, or the pressures of diseases, when we see a poor soldier stand in a breach, almost starved with cold and hunger, and his cold apt to be relieved only by the heats of anger, a fever, or a fired musket, and his hunger slackened by a greater pain or a huge fear? This man shall stand in his arms and wounds, pale and faint, weary and watchful; and at night shall have a bullet pulled out of his flesh, and shivers from his bones, and endure his mouth to be sewed up from a violent rent to its own dimensions." In another place, the man who prays with a discomposed spirit is compared to him 'that sets up his closet in the out-quarters of an army, and chooses a frontier garrison to be wise in.' Where no particular allusion to military affairs is detected, the language shows the writer's familiarity with the field and the camp. In the case of a believer who has intermitted the watchfulness of prayer, 'the temptation returns and forages, and prevails and seizes upon our unguarded strengths.' These specimens might be enlarged."

Taylor was taken prisoner at the siege of Cardigan Castle. Ultimately, he seems to have found refuge as a schoolmaster in Wales—having

married a second wife, one Joanna Bridges, who is said to have been a natural daughter of Charles I. To this period of Taylor's life, we are indebted for his 'Liberty of Prophesying.' We find him next at Golden Grove—the seat of Lord Carbery,—after which he has named his celebrated volume of prayers. Mr. Willmott dwells much on the beauty of the scenery, and its influence on Taylor's writing; and gives some beautiful extracts from his 'Holy Living and Dying' in illustration:—

"Milton might have enriched a new Penseroso with the comparison of the soul's progress in moral and intellectual glory, to the course of the sun from its dawn to fulness. 'But as when the sun, approaching towards the gates of the morning, first opens a little eye of heaven and sends away the spirits of darkness, and gives light to a cock, and calls up the lark to matins, and by and by gilds the fringes of a cloud, and peeps over the eastern hills, thrusting out his golden horns, like those which decked the brow of Moses, when he was forced to wear a veil, because himself had seen the face of God; and still, while a man tells the story, the sun gets up higher, till he shows a fair face and a full light, and then he shines one whole day, under a cloud often, sometimes weeping great and little showers, and sets quickly: so is a man's reason and his life.' Taylor may have beheld this spectacle over the romantic hills that shelter Golden Grove on the north-east. The concluding circumstance shows the picture to have been composed in a fertile, yet hilly country, like South Wales; this sudden darkening of the sun with rain and tempest being the distinguishing peculiarity of mountainous regions. The change from splendour and joyfulness to vapours and melancholy, is often so wonderful as to resemble the effect of enchantment. The wind rises, mists roll up swiftly from the valleys, thunder roars along the ravines, the summits recede in smoke, and all the many-coloured landscape disappears, to return, after an interval, with heightened splendour. The light and festive Gay was the earliest English writer who pointed out the charm of this description. If compared with a sunrise by Bishop Hall, its brilliancy of colour will be perceived."

But we might fill our columns with citations from this delightful book. We must leave our readers to peruse in Mr. Willmott's own graceful page the record of Taylor's friendship with Evelyn,—his troubles from the Cromwellians and Presbyterians,—his imprisonments and deliverances,—his exile to Ireland,—his return to happier circumstances, with the restoration of the monarchy,—and his elevation to the see of Down and Connor and the Chancellorship of the University of Dublin.

We close our notice with one further extract:—

"It is the custom, even among educated persons, to describe Taylor as a copious and florid writer, in whom the luxuriance and debility of the Asiatic school are conspicuously combined. Thus the affluence of his fancy has helped to impoverish his reputation, and the wing that raised him to the sun furnishes the arrow to bring him to the earth. In every large and fruitful intellect we undoubtedly trace the predominance of one particular faculty; whether it be sagacity in Thucydides, beauty in Virgil, or harmony in Raffaele. But this domination of one habit of thought does not imply the extirpation of every other. The historian becomes the rival of Demosthenes, the poet hurls the thunder-cloud over his garden, and the painter towers into the full grandeur and height of passion. We couple Michael Angelo with Æschylus, without remembering that Sophocles may be included in the parallel; or that the pencil which seemed to exult in the creation of magnificent and daring energy, could impart to its design the tranquillity and bloom of Correggio. And so it is with Taylor. The ruling faculty of his mind was a love of the beautiful; but he possessed, in an eminent degree, the element of the terrible. His works afford innumerable examples, but four will be sufficient. The impenitent sinner, passing out of life, 'appears with a spirit amazed and con-

founded to be seen among the angels of light, with the shadows of the works of darkness upon him.' The eternity of torment is 'a continued stroke, which neither shortens the life, nor introduces a branny patience, but is the same in every instant, and great as the first stroke of lightning.' His Treatise on Repentance is pervaded by a still and solemnizing gloom. 'And now the sin is chosen and loved, it is pleasant and easy; and by these steps the sinner enters within the iron gates of death, which are sealed against his return by a sad decree.' And speaking of the penitence of Augustin, he portrays 'the horrible fears of damnation hourly beating upon his spirit with the wings of horror and affrightment.' A lively taste for the beautiful and attractive will frequently manifest its presence in pictures of a sombre and affecting character; and the gaiety of the pencil becomes apparent in the representation of agony. Rubens illustrates this error. In the 'Adoration of the Magi,' and the 'Crucifixion,' he made the hue of the draperies equally brilliant. In poetry and eloquence we may admit, in the phrase of art, that the colouring of Spenser and Taylor is too much tinted. Everywhere the warm and sunny imagination diffuses its rays. The constraint of metre seems only to impede the graceful motion of his language. Southey transferred to 'Thalala' a short passage from the sermon on the Wedding Ring, with very slight alterations of what he styles the Bishop's unimprovable diction; yet the prose is more poetical than the lyrical adaptation. Nor will a rural scene, already quoted from 'The Holy Living,' lose any of its charm by a comparison with an exquisite stanza of Thomson, which may have been suggested by it:—

I care not, Fortune, what you me deny;
You cannot rob me of free Nature's grace;
You cannot shut the windows of the sky,
Through which Aurora shows her brightening face.
You cannot bar my constant feet to trace
The woods and lawns, by living streams, at eve;
Let health my nerve and finer fibres brace,
And I their toys to the great children leave,
Of fancy, reason, virtue, nought can me bereave.

Nor should we forget to observe in the imagery of Taylor a dramatic distinctness and unity of impression, which are not often seen except in the works of the greatest masters—particularly in our own Shakespeare. A striking instance occurs in 'The Holy Dying.' 'All the successions of time, all the changes in nature, all the varieties of light and darkness, the thousand thousands of accidents in the world, and every contingency to every man, and to every creature, doth preach our funeral sermon, and call us to look and see how the old sexton Time throws up the earth and digs a grave, where we must lay our sins or our sorrows, and sow our bodies, till they rise again in a fair or an intolerable eternity."

Such is the fine and discriminating criticism contained in this volume. Mr. Willmott proceeds to give some account of Bishop Taylor's metrical compositions, and to assign their value: and further considers his author in all the different relations of his conduct and character,—comparing and contrasting him in every possible manner with his predecessors, his contemporaries, and his successors. It is pleasant to have the works of genius criticized with a spirit and taste so refined and well-informed as that of Mr. Willmott.

Homes and Haunts of the most Eminent British Poets. By William Howitt. 2 vols. Bentley.

Two gossiping volumes, not very subtle or sound in their criticisms, nor very novel in design and treatment. They are extremely inaccurate in parts; with very little in them derived from books,—and that little of the commonest kind. There is a fair sprinkling of conceit throughout—and there are some good passages derived from personal observation.

The title of the book, however, is not altogether true to the contents of the volumes. "The subject of the present work," says the author, "is very extensive; and it was soon found necessary to leave out the dramatic poets for separate treatment. To them may probably

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be added such other of our eminent poets as could not be included in the present work. It will be recollected, that it is professedly on the Homes and Haunts of the Poets, and is not strictly biographical. For this reason, there are some poets of considerable eminence, who will find comparatively small mention—and others none; not because they are not entitled to much notice, but because there is little or nothing of deep interest or novelty connected with their homes and abodes." Of the thirty-nine poets whose Homes and Haunts Mr. Howitt has undertaken to describe, seventeen belong to a past age; eleven are of those who are gone from amongst us in our own,—and eleven are still alive. The seventeen poets of the past selected by Mr. Howitt are—Chaucer, Spenser, Shakespeare, Cowley, Milton, Butler, Dryden, Addison, Gay, Pope, Swift, Thomson, Shenstone, Gray, Goldsmith, Burns, and Cowper: the eleven deceased poets of our own period and within our own memories—Keats, Shelley, Byron (we give them in Mr. Howitt's order), Crabbe, Hogg, Coleridge, Mrs. Hemans, L. E. L., Scott, Campbell, Southey: and the eleven who yet live are—Joanna Baillie, Wordsworth, Montgomery, Savage Landor, Leigh Hunt, Rogers, Moore, Ebenezer Elliott, Wilson, Barry Cornwall, and Alfred Tennyson. The moderns are the more numerous, on account, it is alleged, of the novelties connected with their names:—but a better writer than Mr. Howitt would have made a good deal more of the long-departed dead, rather than have discoursed, as he has, of the recently deceased and the living—in entire ignorance at times—at times with very bad taste—and, in the case of Mr. Southey, with extreme ill-feeling.

Before we proceed, however, to analyze Mr. Howitt's work, let us enumerate certain poets whose Homes and Haunts are omitted in these volumes. These are James I. of Scotland (how beautiful is the royal poet's prison at Windsor in Geoffrey Crayon's hands!); Howard, Earl of Surrey; Sackville Lord Buckhurst, and his house at Knowle; Sir Philip Sidney, and Penshurst; Michael Drayton, and the rivers of England; Ben Jonson, and the taverns of London; Taylor, the water-poet, and the river Thames; Drummond, and the faded bower at Hawthornden which Collins longed to "dress" with; Home, the author of 'Douglas'; William Browne, the author of 'Britannia's Pastorals,' and 'The Tamar and the Tavy' (some of Browne's descriptions are as true as Hobbema or Ruysdael); Herrick, and his residence at Dean Prior; George Herbert, and Bemerton, near Salisbury; Waller, and Beaconsfield; Savage, Churchill, &c., and the prisons and lowest taverns in London; Prior, and his Uncle's tavern, the Rummer, at Charing Cross,—Down Hall, Wimpole, and St. John's College, Cambridge; Dr. Young, and Welwyn; Allan Ramsay, and the scenery of 'The Gentle Shepherd'; Collins, and the Arun, in Sussex,—Islington (where he had but one book), and Chichester, where he was born, and where he died; Kirke White, and Nottingham and Clifton Grove.—But we will not prolong the list. There is good store, however, remaining—and we have enumerated enough to show the prolific nature of the subject.

Mr. Howitt begins with Chaucer. We have twelve pages about this poet—or rather, twelve pages headed with his name. We are not to look for any new discovery at Mr. Howitt's hands relative to a poet of the 14th century—nor has he made any: but surely, we have a right to expect that, when he writes about Chaucer, he will go to the best authorities on the subject of his life—not favour us with the facts of Mr. Alexander Chalmers, without referring in a single instance to the full, and, considering the distance of time, satisfactory, life of the

father of our poetry recently written by Sir Harris Nicolas. Nay, more: we have a right to expect that an author will take some trouble about names and measurements; and, when he talks of Chaucer's monument in Westminster Abbey (one of the best known monuments in Great Britain) will not tell us that it was erected by Bingham (meaning Brigham), and that there is in it "a magnificent recess," when, in fact, it may be said to be rather dowdy than magnificent.

—The second on Mr. Howitt's list is Spenser. Here, of course, we have Kilcolman in Ireland, and King Street in Westminster, done indifferently over again; without the whole of the known particulars in either case, or a single circumstance that is new:—not to mention that there are several erroneous extracts from so accessible a poem as 'Colin Clout,' and in the best-known passages. But more of these misquotations—too abundant in the book—a little further on. Eighteen pages about Shakespeare—and no use made of Mr. Collier's 'Life' of the great poet, or of his 'New Facts' or his 'New Particulars'—will rather surprise the members of the Shakespeare Society and the admirers of the poet! Here, Mr. Howitt's errors are abundant. The Globe Theatre, he tells us, stood on the Bankside, and the Bankside lay "between the bridges of Blackfriars and Southwark,"—a description which excludes the Globe altogether from the Bankside, considering that it really stood on the Bankside, though not between the bridges of Blackfriars and Southwark—but between Southwark Bridge and London Bridge, and close to the church of St. Saviour's, Southwark. In the same page, we are told that when the Globe was destroyed by fire in 1613, "a crowded and brilliant company was present,—and, amongst the rest, Ben Jonson." A new fact this in the poet's life, which (if true) may possibly find a place in the next volume of the Shakespeare Society's papers. In the following page, we are told of "the accounts of the Globe Theatre in 1613!"—and this naturally leading to Ben Jonson, Mr. Howitt quotes the poet's verses over the door of the Apollo room at the Devil Tavern—with six stupendous errors in the twenty lines. We really are ashamed to copy them into our columns; but half the number will suffice to confirm our accuracy. The best-known landlord in the world is old "Sir Simon the King"—Simon Wadlowe. Mr. Howitt calls him *Sam*! Here, in the Apollo—

Here he speaks out of his pottle—
Or the tripod, his Tower-bottle.

Mr. Howitt prints it *in-pot* (a reading unknown to Mr. Gifford). The praise of "Sim the King of Skinners" leading the poet to write a kind of rhapsody about wine, he calls it, in a well-known line,—

Wine it is the milk of Venus:—

this Mr. Howitt (hardly a better poet than Ben Jonson!) corrects to *cream*,—which every one must admit to be an improvement, considering the relative prices of cream and milk. Fast on the heels of these misquotations, we are told that the Mermaid Tavern stood in Friday Street, —when it really stood in Bread Street; and we have Shakespeare's well-known sonnet—

O for my sake do you with Fortune chide—
given with two misprints quite unpardonable in a poet with a poet for a wife.

The third on the list is Cowley—as a poet quite a riddle to Mr. Howitt, as he must ever continue to be to all the so-called uneducated poets. Here the misprints still continue; and we are favoured with a passage from the 'Davideis,' which "comes but indifferently," says Mr. Howitt, "after a passage of Byron or Shelley;"—as come it must, considering that it is not by any means an average specimen of the poem,—and that it is here given with two nonsensical misprints (*fluttering for flaming* and

sprinkles for spangles). We may make the same remark about the well-known letter from Cowley to Sprat descriptive of his Chertsey life:—but misquotations of the kind are so common in these volumes, that we shall not pursue the subject any further. Part with Cowley, however, we cannot without one remark. Mr. Howitt has surely never read his 'Essays,'—or he would not have missed a passage in one of them, in which he refers, in his own unimitable way, to his residence at Chertsey.

The fourth poet on the list is Milton.—"His first London lodging was in St. Bride's Churchyard, Fleet-street. The house, as I learn from an old and most respectable inhabitant of St. Bride's parish, who lives in the churchyard and very near the spot, was on the left hand, as you proceed towards Fleet-street through the avenue. It was a very small tenement, very old; and was burnt down on the 24th November, 1824,—at which time it was occupied by a hairdresser. It was,—a proof of its age,—without party walls, and much decayed. The back part of the Punch Office now occupies its site." This it must be admitted, is precise enough. The celebrated description in 'The Rejected Addresses,' is not more minute and to the point:—

At No. twenty-seven it is said,
Facing the pump and near the Granby's Head.

But how soon is the statement of the "old and most respectable inhabitant" reduced to nothing! Milton resided here before the Great Fire of 1666; which destroyed not only the whole of St. Bride's Churchyard, but the church itself and nearly the whole city. How, therefore, his house could be standing here in 1823, is past our making out. But this is not Mr. Howitt's only blunder about Milton. The inscription on the poet's house in Petty France was, it is said, set up by Hazlitt,—when it was really placed there by Jeremy Bentham: a mistake quite in keeping with the fact mentioned about Butler, that his monument in Westminster Abbey was set up by "Mr. Bailey, a painter,"—meaning "Mr. Barber, a printer." Alexander the Great or Alexander the coppersmith, it is all the same!

The fifth poet on the list is Dryden: and certainly Mr. Howitt's engraver knows more about the houses and haunts of "Glorious John" than Mr. Howitt himself;—for we have a *woodcut* of Burleigh at the head of the article, and not a *word* about Burleigh in the article itself. "That Dryden lived in Gerard-street, and was a constant frequenter of Will's Coffee House, seems to be almost all that is known of his town resorts." All that Mr. Howitt knows:—but ordinarily read people know a great deal more. In his marriage certificate, he is described as a parishioner of St. Clement Danes; and before that, he is supposed to have lived in Fetter-lane. Another of his "homes" was his own house in Long-acre, facing Rose-street. "Amongst other places of Dryden's occasional sojourn, may be mentioned Charlton, in Wiltshire, the seat of his wife's father, the Earl of Berkshire,—whence he dates the introduction to his 'Annus Mirabilis'; and Chesterton, in Huntingdonshire, the seat of his kinsman, John Dryden,—where he translated part of Virgil." The reader may readily suppose that Mr. Howitt is not particularly well versed in the facts of British Literary Biography, when he talks of Johnson—in this very paper on Dryden—knocking down Cave with a quarto—meaning Osborn with a folio—and may infer from thence, that he is not very well versed in Dryden's writings. The great poet informs us, in the postscript to his Virgil, of a country "haunt" quite unknown to Mr. Howitt. This was Denham Court, the seat of Sir William Bowyer; where the poet translated, as he tells us, "the

first Georgick and the greatest part of the last *Æneid*." He calls the garden "of Sir William's own plantation, one of the most delicious spots of ground in England. It contains not above five acres—just the compass of Alcinous's garden, described in 'The Odyssees'—a garden overlooked not only by Mr. Howitt, but by Horace Walpole in his celebrated 'Essay on Landscape Gardening'."

In the article on Addison, we are told that, while General Lambert lived at Holland House, Kensington, Oliver Cromwell lived 'next door!' Quite a new fact in Cromwell's history,—and altogether unknown, we have no doubt, to Mr. Carlyle! But this is not the only blunder. "The traditions at Holland House regarding Addison, are," it is said, "very slight. They are simply that he used to walk, when composing his 'Spectators,' in the long library,—then a picture gallery,—with a bottle of wine at each end, which he visited as he alternately arrived at them." How Mr. Howitt could seriously record on printed paper such an absurd tradition as this, is past our belief. We are well aware of Addison's liking (after his marriage) for wine—(some say for the bottle)—but that he ever composed a single 'Spectator' in *Holland House* (to say nothing of the particular manner of composition described,) carries its own contradiction with it. The last number of 'The Spectator' was published 20th of December 1714,—and Addison was not in possession of Holland House before his marriage with the Countess of Warwick, in 1716.

Of Addison's house at Bilton, in Warwickshire, Mr. Howitt gives the following description:—

"Issuing from Rugby, Bilton salutes you from the hill on the opposite side of the valley which you have to cross in order to reach it. A lofty mass of trees, on a fine airy elevation; a small grey church with finely tapering spire in front of them, shew you where Bilton lies; but house or village you do not discern till you are close upon them. It was not till I had approached within a few hundred yards of Addison's house, or the hall, as it is called, that I saw the cottages of the village stretching away to my right hand; and a carriage road diverging to my left towards the church, brought me within view of the house; there it stood in the midst of the fine old trees. A villager informed me that no one lived there but the gardener, nor had done for years. The autumn had dyed all the trees with its rich and yet melancholy hues; they strewed the ground in abundance, and there was a feeling of solitude and desertion about the place which was by no means out of keeping, when I reflected that I was approaching the house of Addison, so long quitted by himself. A fine old avenue of lime-trees, winding with the carriage drive, brought me to the front of the house. It is a true Elizabethan mansion, not too large for a poet, yet large enough for any country gentleman who is not overdone with his establishment. The front of the main portion is lofty, handsome, and in excellent repair. A projecting tower runs up from the porch to the roof. Over the door is cut, in freestone, some mathematical or masonic sign—a circle enclosing two triangles; and near the top is the date of 1623. On the right hand, a wing of lower buildings runs forward from the main erection, forming, as it were, one side of a court. These buildings turn their gables towards you, and are covered with ivy. On the left hand; but standing back in a stable-yard, are the out-buildings, seeming, however, to balance the whole fabric, and giving it an air of considerable extent. All round, adjoining the buildings and along the avenue, grow evergreens in tall and luxuriant masses. On the other side of the house lies the old garden, retaining all the characters of a past age. The centre consists of a fine lawn; the upper part of which, near the house, has recently been laid out in fancy flower beds, in the form of a star, and corner beds to make up the square. The rest appears as it might be when Addison left it. On the right a square-cut holly hedge divides it from the fields, which are scattered with lofty trees, amongst which are foreign oaks, said to be raised

from acorns brought home by the poet. To the left, the garden is bounded by a still more massy square-clipped hedge of yew, opening half-way down into a large kitchen garden, being at the same time at the upper end an old Dutch flower garden. At the far side of this garden, opposite to the entrance through the yew hedge, is an alcove, and down that side extends the lime avenue, called Addison's Walk. At the bottom of this garden are fish-ponds, and in the field below an oak wood. Thus amidst lofty trees, some of them strong, old and crooked, presenting a scene worthy of making part of a picture of Claude Lorraine, you look down over the garden to rich fields descending into the country below. At the bottom right-hand corner is an alcove, shut in by a group of evergreen shrubs and pine-trees from the house, but overlooking the fields and woodlands, called Addison; and a very pleasant seat it is, full of quiet retirement. Such is the exterior of Bilton. The interior of the main part of the house consists principally of two large rooms, a dining and drawing room. These extend quite through, are lighted at each end, and the projection in front forms a sort of little cabinet in each room. These two fine large rooms are hung round with the paintings placed here by Addison: whether they are few and of no intrinsic value will soon be seen. In the dining room are, first, full-lengths of James I. by Mark Garrard; Lord Crofts, Villiers, Duke of Buckingham, by Balthazar Gerbier; the Duke of Hamilton, Henry Rich, Earl of Warwick, Prince Rupert, and Prince Maurice, all by Vandyck; Sir Thomas Middleton, the Countess of Warwick's father, by Sir Peter Lely; and in the small division in front of the room, Chief Justice the Earl of Nottingham, by Michael Dahl; Mr. Secretary Craggs, by Sir Godfrey Kneller, a man of fair complexion, and handsome, amiable countenance, in a light bright blue dress; Sir John Vanburgh, by Verelst; and Lord Halifax, by Kneller. These are chiefly three-quarter figures. On the staircase is one of the four well-known equestrian Charles the Firsts, by Vandyck, the horse by Stone, one of which is at Hampton Court, and another at Warwick Castle. Opposite to it is a full-length figure of Anne of Austria, Queen of France, by Mignard. In the drawing room, a full-length figure of a lady, labelled as Lady Isabel Thynne, daughter of the Earl of Holland, has a bit of paper stuck behind it by some artist, stating that at Knowle there is a precisely similar picture marked as Lady Frances Greenfield, daughter of the Earl of Middleton, and fifth Countess of Dorset; as well as a copy of it, likewise, at Knowle. Next to this is a singular picture, which might be one of Lely's, but bears no name of the artist. There is an exact fac-simile of it at Penshurst. It contains two half-length figures of Lady Lucy Percy, Countess of Carlisle, and Lady Dorothy Percy, Countess of Leicester, two of the most flattered and remarkable women of the day, and the latter the mother of Algernon Sidney; next is the Duke of Northumberland, their father, by Lely; and full lengths of the unfortunate Arabella Stuart, a very pretty and interesting looking woman, and Rich, Earl of Holland, by Vandyck. On the opposite side of the room are the Countess of Warwick, Addison's wife, by Kneller, in a bright blue dress. She is here represented as decidedly handsome, having a high broad forehead, dark hair falling in natural ringlets, and with a sweet expression of countenance. To her right is her son, Lord Warwick, as a boy of twelve or fourteen years old, also in a light blue dress, and red scarf, by Dahl. On her left is a head of Lord Kensington, by Lely. A mother and daughter in two separate pictures, supposed to be by Lely; and the Earl of Warwick again as a boy. Within the small department of the room, we find a half-length of Addison himself, also in light blue, which seems the almost universal colour of Kneller's drapery. He appears here about forty years of age, his figure fuller, and the countenance more fleshy and less spiritual than in either of the portraits at Holland-house and Northwick. Besides this, there is another portrait of the Earl of Warwick, by Kneller, as a young man; a head of Gustavus Adolphus, by Meirveldt; and, lastly of the heiress of the house, Miss Addison herself. She is here a child, nor is there any one of her of a later age. If this portrait of her was done during Addison's life, it must have been represented as older than she really

was; she could not be much more than two, and here she appears at least five years of age. It is a full length. The child stands by a table, on which is a basket of flowers, and she holds a pink flower in her hand against her bosom. She has the air of an intelligent child, and, as usual, wears one of Kneller's light blue draperies, with a lace-bordered apron, and stomacher of the same."

'The Leasowes' is very well described in the following passage:—

"I have ascertained the present condition of the Leasowes, through an intelligent friend who visited it the other day at my request. The Leasowes is about six or seven miles distant from Birmingham on the road to Kidderminster, and about four miles from Hagley, in the parish of Halesowen. Arriving at Halesowen, you have to descend a long and steep hill, from the top of which you have a view of the Bromsgrove, Clent, and Dudley hills, which are in the immediate neighbourhood,—Hagley-park being situated on one of the Clent hills,—and of the Clee hills in the distance; these form a boundary between the counties of Hereford and Salop. About half-way down this descent, which is a mile long, you turn to the left down a shady lane; this leads to the Leasowes, and in some degree partakes of the character of the place; winding continually, yet still presenting a beautiful archway of trees, of nearly all descriptions. From this lane you enter the Leasowes; and crossing a bridge, pass on to the lawn. On your left lies a beautiful piece of still water, overshadowed with evergreens, and conveying the idea of infinite depth. This is nearly the lowest part of the grounds, which here begin to ascend towards the house, commanding, not an extensive, but a beautifully condensed prospect. Going round the house to the right, and still ascending, you gain another prospect equally beautiful, yet different, and in both cases must be surprised by the skill which presents to the eye the artificial depth of forest which there strikes it. A canal which has been cut through the valley between the house and Halesowen, so far from injuring the prospect, as many of these things are apt to do, rather improves it than otherwise, giving a rest to the eye, and shutting out, by its embankment, sundry forges which would otherwise be visible. In order to discover, however, the true spirit of the place, you must cross the lawn at the back of the house, where you are reminded of passages in Shensstone's pastorals."

Pope's villa at Twickenham affords a fine subject for an article:—but Mr. Howitt has made very little of it. To replant the poet's garden, we must have recourse to books—and this Mr. Howitt has not done. The whole garden is a sad devastation—nothing remains but the groto. The poet's monument to his mother has gone—Mr. Howitt knows not where. We will tell him. There had been a talk of removing it to Hampton Court; but it is now in Lord Howe's possession, and in the grounds of his country seat.

Here we must close—reserving the modern poets for another number.

The Life and Speeches of Daniel O'Connell, M.P.
Edited by his son, John O'Connell, M.P.
Vol. II. Dublin, Duffy; London, Dolman.

THIS volume is more deeply tinged with sectarian feeling than its predecessor. It is less a life of Daniel O'Connell than a comment on that portion of his character and career which his son John is capable of appreciating. It is the history of a politician conceived in the narrow spirit of a monk, and addressed to the exclusive spirit of some pugnacious religious order. It is hardly worth while now to revive the Veto controversy. The question at issue was of no value either in principle or practice:—the measure would have done the Catholics no harm and the Protestants no good. So far, however, from its being an insidious effort on the part of England to obtain power over the Romish Church in Ireland, as Mr. John O'Connell asserts, we know that it was originally tendered to the English minister by

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the Catholic prelates of Ireland themselves; and it is well established that some such arrangement would have received the ready sanction of the Vatican. But in discussing it, all parties contrived to mislead themselves and each other. They represented a legislative measure as a matter of bargain and sale. The *Veto* was called the *price* to be paid for emancipation;—and the value of the *Veto* was thus estimated by the value of that which it was assumed to purchase.

But though we believe that O'Connell took a most exaggerated view of the importance of the *Veto*, we are not disposed to censure the fact of his resistance to that measure. The question of securities connected with Catholic Emancipation involved more than one paralogism. Securities are intended against danger; but every man in his senses saw that the Catholics existing as a separate body outside the pale of the Constitution, with bonds of union and rallying cries supplied by the law itself, must have been far more dangerous than the same Catholics fused into the general mass of citizens. If the arguments of the opponents of the Catholics were of any avail, all the securities that could be possibly devised would have been illusory,—for they said that no ties could bind Catholics:—if, on the other hand, the arguments of the advocates of Emancipation were credited, securities must have been unnecessary, for they said that the Catholics were as loyal as the rest of their fellow-subjects, and therefore should not be asked to give stronger securities for loyalty than others. Finally, the Catholics claimed Emancipation as a right; and consequently an offer to purchase it by concessions of any kind would have been a compromise of that right.

It is always a blunder to attempt to combine negotiation with legislation—still more to make the concession of one law contingent on the acceptance of another. Neither concession nor acceptance should be admissible into the conditions of a statute. The sole question should be "Is the law salutary, wise and just?" All extrinsic considerations have a tendency to become dangerous impertinencies. It was so with the *Veto*. There is nothing to excite anger in discussing whether, by means of a Concordat, a *Veto*, or any other expedient, it would be advisable to form a connexion between the English government and the more popular church in Ireland; but it is quite a different thing to propose this connexion as a condition of Emancipation. It then looks like a demand of payment for the freedom of the laity out of the independence of the clergy; and it was natural enough that the advocates of the latter should ask why their order should be compelled to pay for privileges which were to be enjoyed exclusively by the former?

Thus, a double blunder was perpetrated by the statesmen in the Imperial Parliament. They negotiated where they should have legislated,—and they negotiated with the wrong parties. Questions that could only have found a solution in Rome were opened in Dublin. Matters concerning the clergy were submitted to the laity,—and the political interests of the laity were made dependent on the ecclesiastical discipline of the clergy. The natural results followed:—lawyers became casuists, and priests turned into politicians. We consider that both were the worse for travelling out of their proper spheres; and herein we differ from Mr. John O'Connell, who admires his father more for his theology than for his law, and values Archbishop M'Hale much more for his politics than for his divinity. He goes over the whole controversy in a fever of religious rancour; dealing out abusive epithets as a partizan and excommunications as a sectarian,—invoking the

Canons of the Church to decide the rights of the people,—and appealing to the passions of the populace to determine the doctrines of the Church. John O'Connell, not Daniel O'Connell, is the hero of the volume. The individuality of the author is painfully obtrusive in every page. Instead of a history, we have a rhapsody, half speech, half sermon—forming a whole of bombast. We must regret such an exhibition of mingled bigotry and egotism;—especially as the subject called for no display of either. The agitation of the *Veto* was an unhappy episode in the history of Ireland. We have shown that the form and circumstances of its introduction necessarily placed all parties in a false position; and it would be easy to show that this misfortune of position led all pretty equally astray. It would be no difficult matter to get up at least as strong a case in favour of the *Vetoists* as this volume has made against them; but both parties had too much of right for condemnation, and too much of wrong for approval. It is for the interest of both that the whole should be forgotten: and we doubt if many of the surviving anti-*Vetoists* will approve the splenetic temper that has suggested this attempt to rescue the controversy from the oblivion to which it had nearly attained.

History of Moral Philosophy in the 18th Century. Year 1819; Second Half. Scotch School.—[Histoire de la Philosophie Morale, &c.] By Victor Cousin. Paris.

THE work of which the volume before us forms a part may hereafter receive from us that careful examination to which the name of its distinguished author and the importance of its subject-matter entitle it:—but at present our aim is a humbler one. We purpose merely to place before our readers the picture of the moral and intellectual state of Scotland which the eloquent Professor drew for the instruction of the youth of France. They will see with interest his estimate of the character, the institutions, and the individuals, which have raised a small and barren land to be the intellectual equal of many of the mightiest and most populous countries of Europe.

M. Cousin is so consummate a master of language, that it is an unthankful task to strip his thoughts of the garb which they wear with so much grace, and put them into the foreign clothing which is at best but a disguise. We willingly, however, submit our taste and self-love to the office, in the hope of giving a wider circulation to the matter.

The author divides the great Spiritualist school (as opposed to the Sensualist school of England and France in the 18th century)—we adopt his phraseology—into two separate ones; each having its peculiar character and theatre,—the Scotch and the German:—

I shall begin, says he, with the Scotch philosophy. This is enjoined alike by chronology and by logic. The philosophers of Scotland preceded those of Germany by about half a century. Hutcheson and Smith had taught with brilliant success, and Reid had published his first work, before any sign announced the philosophical revolution which Kant was destined to bring about. On the other hand, it is the primary law of all systematic study to begin with the easier. Now, it is indubitable that the spiritualism of Scotland is more accessible to French intellects than that of Germany. Various ties—among them the great one of similar political institutions—unite us to our neighbours beyond sea. Their language and literature are more familiar to us than those of the Germans. We have not, therefore, to fear an abrupt change of horizon in passing from the study of the French philosophers of the 18th century to that of the philosophers of Scotland. In order to understand and appreciate well a school of philosophy, we must study it in the times and amid the

circumstances which gave it birth and favoured its development. When I inquire whence the Scotch philosophy derived its enlightened spiritualism,—the good sense and steady morality which distinguish it,—two causes present themselves.

The former of these the author discovers in the reaction of the public mind against the philosophy of Locke and Condillac—which he traces at some length. Of the second cause he speaks as follows:—

Among the three kingdoms united under the sceptre of Great Britain, there was one which its peculiar genius and its whole history admirably prepared to receive, or to produce, a system of philosophy different from that of Hobbes or Locke. In fact, if the philosophy of an epoch and of a country powerfully influences the morals and character of that country and epoch, it is not less certain that in general it is a consequence of these,—being what the society whence it takes its rise makes it. It is, above all, the religious condition of a society which gives its stamp to philosophy;—as, in the course of time, that is again modified by the constant action of philosophy. The religious spirit of the 17th century is visibly marked on the philosophy of that great age; and the Cartesian philosophy repaid with usury what it had received from religion. The Christian spirit had given to Cartesianism a sublime theodicy; the Cartesian philosophy, diffused through the religious orders and the whole clergy, powerfully contributed to banish narrowness and superstition, and to form that admirable Gallican church which is one of the chief glories of our country. The same causes produced the same effects in Scotland. Scotland was then profoundly presbyterian. Presbyterianism has two grand features—*independence* and *austerity*. It repels episcopal domination. The only authority which it recognizes is an assembly of ministers who are nearly equals. Its existence depends on the maintenance and diffusion of that spirit of independence of which it is the offspring. It is, therefore, very favourable to liberty, civil as well as religious. At the same time, it possesses a powerful counterpoise to the spirit of liberty in a fervid and masculine faith, directed to practice—to the government of the soul and of the life. Such is that great presbyterian church founded by Knox; and which is said still to retain the impress of the genius of its founder. It has various points of resemblance with our Jansenist church of the 17th century. Both had their excesses; but these very excesses were proofs of a vigorous sap, capable of bearing noble fruits. This steadfast faith has produced a people inflexibly attached to the cause of religious and political liberty—enlightened and brave, honest and intelligent, at once moderate and obstinate,—a people that has played a considerable and peculiar part in the two revolutions whereby Great Britain has attained to that form of government which constitutes her force and her glory. These two revolutions had a religious, as well as a political, aim;—that of securing liberty of conscience against the aggressions of a royalty which pretended to absolute power. This double character rendered the liberal cause dear and sacred to Scotland: and, accordingly, the Revolution of 1640 found devoted auxiliaries in the Scotch Covenanters,—who were in open insurrection in 1639, and afterwards joined the Parliament. And here, I would have you remark the moderation of these dauntless men, joined to their constancy. They stood aloof from the terrible tragedy of 1649. Whilst England was preparing the scaffold, the commissioners whom Scotland had sent to London to confer with the Parliament returned home. They took no part in the trial of Charles I.; and the Scottish Parliament vainly interceded for the royal victim. A few years later,—in 1660,—the English people expiated their democratic excesses by an exaggerated royalism; whilst in Scotland, intrepid men, faithful to the good old cause, sustained an obstinate struggle with Charles II.—and by incessant revolts kept alive the sacred fire of that independence which achieved its final triumph in 1688. It was reserved for Scotland to give birth to the ingenious and pathetic painter who has made her known to Europe. The novels of Sir Walter Scott are as true as history; they give an exact idea of the moral physiognomy of the country at that epoch. 'Old Mortality,' and yet more 'The Heart of Midlothian,' ad-

mirably depict the energetic faith which inspired and sustained the martyrs on the scaffolds of the counter-revolution—or, on more obscure theatres in the bosom of families, produced those severe virtues that are content with the testimony of conscience and the sight of God. In 'The Heart of Midlothian'—perhaps the master-piece of the Great Novelist—what a soul is that of Jeanny Deans! and what a character that of the aged Presbyterian, who chooses rather to abandon his darling child to an infamous death than save her by the slightest departure from truth! Such were not the manners of England. Under the reign of Charles the Second, English society suddenly caught the tone of servility, selfishness and debauchery common to the courts and countries of that period. Any trace of the republican enthusiasm by which it had been intoxicated a few years before would have been looked for in vain. Scotland, either too remote to take the contagion of the court or more able to resist it, preserved herself from the dissoluteness of that shameful period. Nor must it be imagined that this moral energy was the offspring of ignorant fanaticism. It was allied with general instruction—narrow but very solid, or vigorous and elevated, according to the wants of the different classes of the population. You would form a very erroneous opinion of the cradle of Scotch philosophy, and of the people from the midst of whom it proceeded and for whom it was fitted, were you not to have some idea of the state of public instruction in Scotland from the first quarter of the 18th century. The spiritual reformers of Scotland had early felt the necessity of founding their work on the diffusion of knowledge throughout all classes of society. In 1560, Knox and his fellow-labourers presented to the Assembly a complete plan of national education,—embracing schools for the people and universities.

We cannot follow M. Cousin through his interesting sketch of the rise and progress of National Education in Scotland, and of "the admirable state of morals" which it produced. He refers to various testimony: among the rest, to that of Burnet and of Defoe—the latter of whom says that he travelled through more than twenty towns in Scotland without having seen a single quarrel or heard a single oath. "During the whole of the eighteenth century," continues M. Cousin, "the order of things established by the Act of 1696 struck deep roots in Scotland, and diffused that true civilization the certain signs of which are the progress of light and of good morals."

Proceeding to the higher branches of education and the organization of the universities in 1693, M. Cousin remarks on the emancipation and encouragement which they received from the Revolution of 1688, and on their alliance with liberal opinions:—

Everywhere, men of tried attachment to the new order of things were put at the head of the universities; which, in a short time, under these firm and able hands, rose to the greatest eminence. By degrees, the Presbyterian spirit, by its contact with science, lost whatever there was in it exaggerated and fanatical; while it preserved and communicated to science somewhat of its original loftiness and severity.

Passing over M. Cousin's account of the form and character of the several universities, we come to the following acute and striking remarks:—

It is important not to forget a circumstance which has exercised a great and almost sovereign influence on the character and destiny of the Scotch philosophy. That philosophy was born in the universities, and in them it accomplished its growth and development. Almost all the Scotch philosophers had been engaged in the business of public tuition. Hutcheson, Smith, Ferguson, and Reid, were not solitary thinkers, like Descartes, Malebranche, or Spinoza,—but magistrates of youth, speaking to them from the chair in the name and with the authority of the State. The professor has cure of souls. Everything cautions him to respect the youth confided to his care. When the Elector Palatine offered Spinoza a chair of philosophy at the University of Heidelberg, promising him great freedom, that philosopher, who

thoroughly understood the tendency of his own doctrines, unhesitatingly refused. He thanked the Elector for the promised liberty—but declared that he should require more than could be secured to him. Collins and Dodwell would have found it difficult to teach fatalism and materialism under the sanction of the public authority. I must add, that doctrines either vague and obscure or subtle and quintessential are ill adapted for oral instruction. We are justified in believing that Malebranche would have gained much if he had had to lecture before he wrote. He would have read on the faces of his auditors that they understood him either not at all or with infinite difficulty. He would have felt the necessity of stripping his thoughts of the brilliant mist by which they are sometimes enveloped, and joining to his natural elevation that rigour and precision without which no man can be a professor. This salutary virtue of public instruction certainly contributed to give to the Scotch philosophy the perfect clearness by which it is distinguished; as the moral and social magistrature with which almost all its interpreters were invested imposed on them the necessity of teaching moral and religious doctrines in conformity with the expectations of their hearers, of the whole country, and of the civil and religious authorities to whom they were more immediately responsible. * * From all these facts—this faithful picture of the manners, faith, and public instruction of Scotland—we are led to conclude that the philosophy originating in such a social and religious condition, and in universities governed by such a spirit, would necessarily be what it actually was. France was, a few years ago, profoundly ignorant of the Scotch School. My illustrious predecessor, M. Royer Collard, first introduced it into the course of public instruction; and, following his example, I have more than once spoken to you of Reid and Dugald Stewart. It was the scepticism of Hume which gave birth to the Scotch school, and compelled it to exert all its strength to meet the most formidable adversary whom it had as yet encountered. Hence that vigorous polemic in which the whole energy of the Scotch mind manifests itself. Reid is its hero—the perfect representative of the character of his country. He is deficient in no single quality of the genius of Scotland. It may be said of him, without exaggeration, that he is the incarnation of common sense. This common sense is sometimes rather superficial, sometimes profound,—but never wholly wanting. Scotch good sense is full of *finesse*; and, accordingly, Reid is infinitely clever and acute (*a influent d'esprit**). His first work is full of the most felicitous traits. Sarcasm and irony would be more apparent in it were they not constantly tempered by serenity and benevolence. In Reid, as in Socrates, the philosopher is animated and sustained by the good man,—the friend of virtue and humanity. It is easy to recognize in him the Presbyterian minister,—the descendant and the representative of the old and robust generations of 1640 and 1688. Accordingly, Reid's influence in Scotland was immense. Around him arose a great and serious school, composed of enlightened ecclesiastics, virtuous men of science, and men of letters sensible to that true æsthetic beauty which is inseparable from moral beauty;—and this school, diffused abroad in the universities and in the world, produced a noble band of young men; among whom, we afterwards find several of the statesmen of the Whig party. It is with a sentiment of just pride in philosophy that I must remind you, that, when the Whigs,—Mr. Fox at their head,—undertook the government in 1806, their first thought was to put a stop to the insensate and impious war which raged between England and France. They sent to Paris Lord Lauderdale—a worthy friend of Dugald Stewart; and attached to his embassy, on which hung the vows of all friends of humanity, the virtuous and enlightened philosopher himself. Thus, then, liberal political opinions—a love of virtue—inexorable good sense and true philosophical method,—are the general characteristics of the Scotch school. On these grounds I have accepted it;—and on these I

* After much discussion with some of the acutest word-expounders, and the most careful analysis of the meaning of this expression, we have come to the conclusion that we have no corresponding one. *Avoir de l'esprit* can only be rendered by a very long periphrasis.

present it with confidence to the youth of my country.

We do not apologize for the length of these extracts; but will atone for the excess, if it be one, by the brevity of our comment. They contain the judgment of an eminent foreigner on one of the most remarkable countries in the world. The Scotch are reproached, not without reason, with excessive nationality and somewhat of conceit. But these sentiments should not surprise us, when we consider the large contributions furnished by that small country to European civilization. Compared with the huge empire of Russia, Scotland exceeds the latter intellectually, as much as she is exceeded in extent and mass of brute matter. It is such countries that to the eye of humanized and intelligent man are the really great. Their territory is wide as the civilized world;—their conquests are eternal;—their power is beneficent as it is incalculable.

Margaret Percival. By the Author of 'Amy Herbert.' Edited by the Rev. W. Sewell. 2 vols. Longman & Co.

So long as tales by the author of 'Amy Herbert' are announced as passing through "new editions," she will not, we suppose, cease to write,—nor will Mr. Sewell to edit. The work before us takes a wider flight than any on which the former has as yet ventured;—'Margaret Percival' being, as regards quantity, equal to a novel in three volumes; though printed in two. It is hopeless work, we fear, to point out how these dressings-up of religious doctrines in fiction are factitious,—and therefore essentially irreverent. The taste of this writer is not offensive. She refrains from abuse; and seems to prescribe her own receipts from love rather than contempt. But Mr. Morison of pill notoriety is not more infallible in his own assumption than this assailant of Papistical infallibility. Margaret Percival is the faulty but virtuously-intentioned heroine who has so often been converted to something near perfection by a pattern clergyman. This time, the agent of the conversion is the heroine's uncle; and she becomes the good genius of her family. But these elements are insufficient to fill the necessary space, or to exhibit the mysteries of Roman-Catholic error: so, the fable is entangled by the introduction of a widowed Italian countess, with a confessor, and a humble friend—all three fervent Papists. The first two, led by a somewhat romantic circumstance to interest themselves in Margaret Percival, seriously set about the task of her conversion; and work upon her fancy through her affections, until virtually she yields—becomes "convinced against her will," and reaches the very threshold of the ancient Church. Incidents, however, occur which delay her profession of adherence. The worldly sister, with whom the heroine of a religious novel is generally paired, flies from the splendid but comfortless roof of her husband, to take refuge at home;—the extravagant brother, who as commonly runs his family into debt, involves the Percivals in difficulties;—and the father dies of vexation of spirit, leaving the family in pecuniary straits. All these matters are turned to account by the Italian humble friend, jealous of Margaret; who represents her to the Countess as loving the latter from interested motives only:—and, while the minute chances without which such novels would come to an end keep the two from explanation, and the wholly-converted one from finally declaring herself, the infallible clergyman appears, in excellent stage fashion, just at the moment when the "agony" was "piled up" to the highest point. He interposes the weight of his authority and affection between Margaret and her Italian friends:

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assuring her that their system cannot be infallible, because his is,—that she cannot go through the requisite proofs herself,—must at some point or other trust to the stronger mind,—therefore that it is her duty to trust to his, discard inquiry, and avoid future temptation by giving up the Italians. We are anxious to avoid misstatement or exaggeration in dealing with books of any quality;—and will therefore trouble our readers with a few lines of proof,—showing the author's idea of the manner in which an unerring guide should deal with an unsettled mind:—

"Mr. Sutherland stopped, hoping that Margaret would say something which might show that his words were not thrown away. There seemed still, however, to be difficulties ranking in her mind, and her reply was, 'Doubts will come continually.' 'Most certainly they will; but I will give you two rules for dealing with them. At the moment they arise do not attempt to argue against them. Crush them as you would a sceptical or infidel doubt.' 'And how?' 'By making, what I might almost call, a physical effort against them. Let your first help be prayer, very short; it can scarcely be too short, if it is earnest. Afterwards, repeat verses, walk about, read, sing, do anything which shall be actual occupation for the moment. Every one knows what an incipient thought is; in that stage it may be kept down with comparatively little effort. Then, do not trouble yourself at any time with more arguments than are necessary.'"

This is very like trying to "charm ache with air and agony with words";—but Margaret obeys, and is reclaimed. Need we point out the utter insufficiency of such an invention for steadying a wavering conscience—or add that, if this end be not accomplished (dramatically at least) by the author, 'Margaret Percival' is a failure? It is surely to be regretted that its writer should fancy it her duty to preach novels on the most difficult texts of controversial divinity,—and this with the serene self-complacency of one secure of her triumph. The little sketch of Miss Debreit, as a study of character, shows that she is capable of better things,—if she would prefer faithful pictures of life, undertaken in a kindly spirit, to the retailing of doctrines, at second-hand, for whose enforcement she wants the necessary preparation and learning.

Memoirs of General Pèpé; comprising the Principal Military and Political Events of Modern Italy. Written by Himself. 3 vols. [Second Notice.]

Among the many perplexing events in the Year of Liberation—as the Germans once fondly called 1813—the desertion of Napoleon by Murat was that which most surprised Europe. The causes of this unexpected change were personal, rather than political. The French Emperor attributed to his brother-in-law no small share of the calamities which had befallen his army in the retreat from Moscow. He censured him in public bulletins, and treated him in private with less ceremony than would have been exhibited towards an aide-de-camp. Murat's alienation was completed by his appointment of Eugène Beauharnois—whom the latter detested—to the chief command in Italy. In his rage, he threw himself into the arms of Austria: and, though he was no very active ally, his neutrality at such a crisis may be said to have decided the fate of the campaign. In the feverish interval between the abdication of Napoleon and his return from Elba, the condition of Murat was so difficult as to be pitiable. He felt keenly that he had abandoned the author of his greatness at the crisis of his fate; and knew that his old companions in arms regarded him as a traitor. It was no secret that the question of his dethronement was mooted at the Congress of Vienna;

his best friends in Naples were resolved to coerce him into granting a constitution; and not a few of the Neapolitan patriots were inclined to accept the proposals of Lord William Bentinck,—who offered to procure for that kingdom such a constitution as had been established under English auspices in Sicily, provided Murat were expelled and the Bourbons restored. Goaded on all sides, Murat commenced his last fatal campaign;—and the causes of his failure are thus described by Pèpé:—

"Joachim was guilty of two very serious errors: the first was, not opening the campaign with all his troops of the line, gendarmes and the select companies of the militia, amounting in all to at least sixty thousand men; the second, not to have summoned to arms, under the banner of Italy, all those who had already served either in the kingdom of Italy, or under the Empire, as well as all the unmarried and able-bodied men under thirty years of age, declaring all those who declined to do so guilty of treason to their country. By such means the sixty thousand Neapolitans would have been joined in their march by about thirty thousand veterans, and by an equal number of fighting-men, well fitted to defend the different fortresses and to fight in detachments. There is not the slightest exaggeration in affirming that Joachim, at the head of sixty thousand men, would have been joined by at least an equal number on his progress from his capital to the Alps. To those who urge, 'How could the King have left the kingdom unprotected?' I answer that Gaeta with a small garrison would have been a safe asylum for the royal family, and that the provinces and the capital would have been protected by the National Guard, and by the knowledge that the King was at the foot of the Alps at the head of a hundred and twenty thousand Italians. Admitting, however, that the kingdom might have been invaded by the Anglo-Sicilians, they would, at the first intelligence of the advantages gained by Joachim, have crossed the Strait again, accompanied by the curses of the inhabitants on this side of it. Some may, perhaps, be disposed to question that the army would have been increased by thirty thousand veterans and by the National Guard; but I knew Italy thoroughly, both as a citizen and a soldier."

But another element of failure must not pass unnoticed:—

"I was presented at Forlì by the King to the Emperor's brother, Jerome Buonaparte, ci-devant King of Westphalia, who had arrived thither by sea. This personage, instead of exerting himself to unite the veterans of the kingdom of Italy under the banner of Joachim, in defence of the common cause, called upon them to bear in mind that they were subjects of Napoleon, and that they ought to serve no other Prince."

A campaign thus directed by desperate and distracted councils, was predestined to calamity. In a few brief weeks Italy was lost, and Murat a fugitive. We hasten on to the final catastrophe; and find the following account of the causes that urged Joachim to the last sad enterprise of his despair:—

"When the Bourbons returned to France, the inhabitants of Provence showed the most cruel animosity against all who were, or had been devoted to the Empire, so that the life of Joachim was placed in great peril. To avoid the fate which threatened him, and to evade the strict search set on foot by an old émigré who sought his life, the unfortunate King was obliged to conceal himself. The conduct of this émigré was the more atrocious, that during the time of the Empire Joachim had saved him from the guillotine. The Duke of Roccaromana and the Prince Ischitella, neither of whom had quitted the King from the moment of his departure from Naples, hired a vessel, on board of which they lay in waiting for him during the night in the neighbourhood of an isolated shore. By some misunderstanding the ship did not come to the place where the King was expecting it; after passing the night on the borders of the sea, Joachim was obliged when it became light, to enter a vineyard, where he found a temporary refuge in the hut of a peasant. This man had been a soldier; he recognised Murat and saved him—for

the moment, at least—from the savage fury of his enemies, who in that province were so blood-thirsty, that about the same period they inhumanly murdered Marshal Brune at Avignon. The terror inspired by the Bourbons was not such, however, as to prevent three naval officers from attempting, at the peril of their lives, to ensure the safety of the hunted Prince. For this purpose they purchased in the neighbourhood of Hyères a large boat, with which they immediately put off to sea. Joachim sat in the fore-part of the ship overcome by sorrow, and driven by sad experience to mistrust even his three saviours. To protect himself against them, he held his loaded pistols in his hands, and even feared to partake of the food they offered him. These young men painfully affected by such a want of confidence, were heard to exclaim against their cruel fate, which caused them to be dreaded as assassins by the man for whose safety they were exposing their lives and liberties. Murat, moved by this touching exclamation, threw down his pistols, and embracing his generous deliverers asked to share their food. A violent hurricane arose, placing the little vessel in great danger whilst it was still at a considerable distance from Corsica, which was its destination. The storm so increased that they must inevitably have perished, had they not been taken up by a courier vessel proceeding from Marseilles to Bastia, which landed in the capital of Corsica. The Bourbon Government was not yet well-established in this island. The civil and military authorities were the same as had been appointed by Napoleon, and they neither durst nor desired to arrest Joachim. The Prince, for his greater security, first proceeded to Vecovado and then to Ajaccio, accompanied by the acclamations of several thousand of the inhabitants, most of whom had formerly served either as officers or soldiers in the Corsican regiment in the service of the King of Naples. The reception he met in Corsica, and the recollection of the more touching one which had soothed his sorrows, when he had entered his capital alone and friendless, awakened in the mind of the Prince the idea, that if he only presented himself again in the kingdom, the whole nation would take up arms in his cause in defiance of the Austrians who were still there, and in possession of all the fortresses; forgetting in the delusion of his imagination that the whole of Europe was in arms to support the Bourbons. The realization of such a dream became a fixed idea in his mind. In the meanwhile, the Minister, Medici, who directed everything at Naples, having learned the favourable reception given to the King in Corsica, as well as the intentions which he had conceived, sent a Corsican of the name of Carabelli, who during the reign of Joachim, had been employed as vice-prefect, to endeavour to dissuade the Prince from making so desperate an attempt. At the same moment, a certain Macaroni, an Englishman by birth, although of Italian origin, was sent to Murat with a despatch signed by Prince Metternich, granting to Joachim and his family a safe asylum in the Austrian States, on condition that he would give his word not to quit the residence allotted him without previously obtaining the Imperial consent. After perusing the paper, the Prince turned towards Macaroni, and said, 'You come too late. A small, but faithful and brave band, has sworn to follow my fortunes: all these men are, more or less, compromised for my sake. On the other hand, my Neapolitan subjects only await my arrival to take up arms and drive out of the kingdom the Austrians and King Ferdinand, who threaten the entire nation with a second 1799. I intend to set sail immediately.' And he did so."

Murat landed on the Neapolitan shore, and invaded a kingdom with a force insufficient to garrison a village. He was defeated, and made prisoner:—

"A telegraphic despatch informed the ministers of the landing and arrest of Joachim. A council was immediately assembled, in which the British Minister, A'Court, took part. He joined Medici in asserting, that the peace and safety of King Ferdinand and his dynasty were incompatible with the existence of Joachim. Nor did Medici scruple to say, in support of his opinion, that if the Pope had advised the brother of St. Louis, to put to death the royal infant, Conradin, the ministers might surely counsel the King to take away the life of a low-born soldier,

who, after having profaned the royal throne, had the audacity to seek to trouble the peace and security of the Sovereign and of his beloved subjects. This eloquent speech of Medici, which his colleagues repeated to their confidential friends, with other reasons urged by the English minister, decided the fate of Murat. To ensure the prompt execution of this decision, orders were sent by telegraph to assemble a court-martial to condemn Joachim to death: a sentence which was to be immediately carried into effect. As an anxiety to satisfy the desires of King Ferdinand was a predominant feeling in the minds of his ministers, they sent the Prince Canosa into Calabria, with orders to put Murat immediately to death, should he, on reaching Pizzo, find that the Prince was still alive. Canosa arrived too late to acquire this fresh glory, having been deprived of such an opportunity of manifesting his devotion by men as contemptible as himself. On the night of the 12th of October, General Nunziante, who was destined to execute the orders sent by telegraph, assembled a court-martial. With an excess of baseness hardly credible, it was exclusively composed of officers who had served under Murat, who had been benefited by him, and who owed the very rank they held in the army to brevets signed by his hand. They might have refused to obey so cruel and infamous an order, which would only have entailed upon them the loss of their commission, and three months' imprisonment; but, to the eternal shame of the Neapolitan army, not one amongst them had the courage and the conscience to approve himself an honourable officer or a right-minded man."

And here is the end:—

"The court passed sentence of death upon Joachim, grounding their verdict, with an excess of cruel malignity, upon the very law established by Murat himself against the disturbers of the public peace. When they read to him the iniquitous sentence, he heard it with calmness and a smile of contempt. He was then conducted to a retired spot, and placed in front of a file of twelve soldiers. Disdaining to allow his eyes to be bound, and holding the portraits of his wife and children in his hand, he said in a firm voice, 'Aim at my heart, and spare my face.' His orders were executed: and thus perished, pierced by twelve bullets, at forty-eight years of age, the brave soldier who had come scatheless out of so many battles, and who, when seated on the throne, had never known how to refuse to pardon. A few days after, his head was severed from his body, enclosed in a glass vessel filled with spirits of wine, and sent to Naples, where it was preserved in the royal palace. His body was interred in that very church of Pizzo, for the erection of which he had given, years before, the sum of two thousand ducats. At that mournful ceremony, General Nunziante behaved nobly."

The restoration of Ferdinand was less calamitous to the Neapolitans than had been anticipated. His cruel and tyrannical queen died at Vienna. The ambassadors from the Allied Powers took care that the amnesty granted should be a reality; and the incapacity of the old courtiers was so signal that Ferdinand was obliged to continue the principal ministers and officers of Murat in their employments. Constitutional freedom was, however, still desired, though no one was prepared to point out the means of its attainment. In 1820, Spain exported a constitution from its sovereign; and to this constitution, as an Infant of Spain, the King of Naples gave his adhesion. This event naturally suggested to the Neapolitans the establishment of the Spanish constitution in their own country; and that revolution was effected with little difficulty, and almost without any violence. Pèpé asserts that Ferdinand—a feeble, indolent prince, who seems never to have had an opinion of his own—was well contented to acquiesce in all the restraints which the Constitution imposed on royalty; but that the ambassadors from the Allied Powers were strongly opposed to Italian freedom—none more so than the present Lord Heytesbury, then the English envoy to Naples.—We have already seen that he ascribes to the same ambassador the ungen-

nerous counsel which decreed the execution of Murat.—But the worst foe of the Neapolitan constitution was a prince who affected to be its warmest adherent, Francis, Duke of Calabria, then heir-apparent, now King, of Naples. Pèpé affirms that he had early discovered the prince's duplicity; but found it impossible to shake the blind confidence which the other leading patriots reposed in his professions.

No greater proof could be given of the blindness of the Neapolitan patriots than their ready assent to the king's departure to the Congress of the Allied Sovereigns at Laybach. Once removed from Naples, it was certain that he would assent to any course which the members of the Holy Alliance should think fit to propose—not from any abstract love of despotism, but simply from having no opinion of his own. As might be expected, he repudiated the constitution. The Neapolitan Parliament voted that he had done so under duress, and that the advance of the Austrians should be resisted by open force. But votes do not create armies; and Naples had been designedly deprived of the means of resistance:—

"The Regent, who, according to the Constitution of Spain, was Generalissimo of the army, had not a single aide-de-camp, nor a chief officer on his staff. He had not selected the generals for the principal corps. The fourth part of the troops of the line was left in Sicily without the least necessity; and finally, the Regent who had hitherto been so full of dissimulation, now careless of appearances, openly showed his utter negligence of all that regarded the war department. Various generals began to visit and pay their court to the foreign ministers whom they regarded as their future protectors; and by way of expiation of the fault they had committed, they requested the highest appointments in the army. Before the revolution these appointments had been held by generals called *Fedoloni*, who had followed the Court to Sicily, where during ten years they had enjoyed uninterrupted peace. The royal guard, of about six thousand men, took no trouble to conceal their devotedness to the King, although he was returning in the rear of the army of the enemy. But as the Carbonari penetrated everywhere, it happened that the evil intentions of the superior officers and generals were not unknown even to their soldiers, so that there no longer existed either confidence or sympathy between the leaders and the subordinates. Finally, the militia and legions, in which the chiefs and the subordinates were equally attached to the cause of liberty, were mostly in an indifferent condition. I had not had time to re-establish their proper organization, or to correct the irregularities into which they had fallen, and which were tolerated by the sub-inspectors, who were generally devoted to the Regent. Moreover, both the legions and the militia were armed with sporting rifles, without bayonets, nor was there now any chance of their being provided with muskets."

Pèpé warmly vindicates his countrymen from the imputation of cowardice brought against them by Moore, in a well-known ode,—and by many other ardent friends of European liberty. He proves that there were treachery in the cabinet, imbecility in the senate, and weakness in the field. The army was designedly kept unorganized; arms and the munitions of war were purposely withheld:—the bravest men on earth must have failed when thus misguided and thus betrayed. The Neapolitan armies speedily melted away—and Neapolitan freedom was at an end. Pèpé's adventures during his second exile, and the narrative of his intercourse with the leading advocates of European liberty in England, are full of interest. We must, however, reluctantly pass over both, to come to the year 1830; when the "three glorious days of July" revived the hopes of the friends of liberty throughout Europe. Believing that the time was come to effect the regeneration of Italy, Pèpé hastened to Paris: where

he had an interview with Lafayette, of some significance:—

"Lafayette asked me to lend him my arm, and stood thus for several hours giving audience, or talking upon business with the members of the Provisional Government. He asked me to dine with him the next day that we might talk over the affairs of Italy. I availed myself of his invitation. The first thing he said to me was, 'At least we have you in the midst of us.' 'Yes, but you should send me away as fast as possible,' was my reply. He asked me what means I required, and I told him two thousand men, ten thousand muskets, and a couple of frigates to convoy the expedition. He thought me very moderate in my request; but asked for five or six days to reflect upon the matter, and to communicate it to the Lieutenant-General of the kingdom, then upon the eve of being proclaimed King of the French. Lafayette added, that as soon as this proclamation should have taken place, it would be proper for me to go and present my respects to the King. I promised the General that I would be guided by him."

The result of Lafayette's guidance of the business is too important a portion of European history to be omitted:—

"The five days were no sooner elapsed than I presented myself to Lafayette. He told me that he had not been able to arrange my business, being so exceedingly occupied, amongst other things, with the nomination of the King of the French, but that, as soon as this was accomplished, he would speak about my expedition. Such loss of time caused me great vexation, but I was obliged to submit to it. I was introduced to General Delaborde, aide-de-camp to the King. One morning I found assembled at his house a knot of warm patriots, all of whom were of opinion that the propaganda should be followed up, and as soon as possible. They added that I was a treasure to France, for that, not having at that moment any great military force at her disposal, I could with a few troops cause an insurrection in Italy, which would serve to keep the Austrian forces in check. They were all so eager upon this subject, that there was a question of having me presented to the King, by Delaborde, who was on duty that day, so that the expedition to Italy might encounter no unnecessary delay. Whether to satisfy these patriots, or because he shared in their opinion, I know not; but the General agreed to conduct me to the King. I thanked the assembly for their generous feelings in behalf of my country; but added, that I could not stir a step without the consent of Lafayette, who was warmly advocating the same cause. It was therefore settled, that as soon as Delaborde should have seen the King, he would call for me at my lodgings in the Rue de Rivoli, and; that we should proceed together to Lafayette to conclude the matter. This was accordingly done, and on reaching the apartments of the latter, in the Rue de la Chaussée d'Antin, we sat round a large table covered with a cloth. Delaborde began to explain what had been deliberated upon that morning at his house, and whilst he was doing so, Lafayette kept treading on my foot under the table, and put a stop to the discourse, by saying, that he had already proposed the matter in question to the cabinet of ministers; and that he would further it to the very utmost of his credit, so as to ensure a favourable result. Delaborde and myself then took leave, but Lafayette signed to me to remain; and said to me, that although Delaborde was really an excellent man, yet he was so absent that he might injure rather than serve so important an undertaking as an expedition to Italy. The month of August was far advanced when Lafayette told me that he would present me to the King, to avoid my going alone and thus not to give occasion to the newspapers to publish the audience I was to receive, and which it was better should not be made public. I was astonished at this, and surprised that Lafayette should not look upon such a precaution as strange, not to say superfluous. I did not let my feelings transpire, but after quitting Lafayette, I returned home and commenced packing up my trunks, for I now began to lose all hope of obtaining the assistance which had been promised me. My intention was to proceed to Corsica, to assemble five or six hundred of those brave islanders, and land with them

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of some upon the Tuscan or Papal shores; from whence by forced marches I could reach the Abruzzi. At the period in which I am now writing, this appears like the raving of a man under an extraordinary illusion; but at that epoch I might easily have executed such a scheme which would most probably have been crowned with success. Lafayette, Lamarque, and Mauguin, would have given me letters to the civil and military authorities of Corsica, enjoining them to afford me every assistance instead of opposing my operations. At this moment, when the government was secretly abetting the entrance of Mina into Spain, it could not oppose my attempt with any degree of efficiency. Neither the Grand Duke of Tuscany, nor the Pope, taken by surprise and ill-supported by their people, could have obstructed the road leading to the Tivoli. From what occurred at a later period, it is very evident that on landing in Italy, far from being opposed, my hand would have increased, so as to enable me to direct my steps upon Naples. The inhabitants of Bologna, and those of the Roman States, would have done then what they did alone, and unassisted, in the month of February of the following year. In my own country, and still more in Calabria, my birth-place, I had acquired the reputation of being a most obstinate man; nevertheless, two or three times in the course of my life, I have acted so as not to warrant such an opinion, and in those cases I have invariably had cause to repent my moderation. In the meanwhile, Lafayette, and several persons of his party, advised me not to stir from Paris, on the plea that the government would certainly afford me the means of executing my intent, and that I should not venturously risk an enterprise of so much moment. The person who really induced me to give up my intention of starting, was my learned friend Bozzelli. He insisted, that sooner or later the government must afford me requisite assistance, and that if I did not value my own safety I ought at least to preserve myself for my country, which my loss would greatly injure. There are some cases, especially during a revolution, when too much prudence is injurious. I gave up my plan of going to Corsica, and relied entirely upon the friendship of Lafayette, who in that and during the following months, would have been of the greatest service to me, had his mind been as firm as his heart was upright."

Lafayette's great infirmity was vanity; which caused him to repose overweening confidence in his own personal influence. It was this fault that caused him to be duped in the first French Revolution by the Jacobins, and in the second by the Duke of Orleans. About the last thing in the world that Louis Philippe desired was the freedom of Naples. He was married to a Neapolitan princess; who inherited her mother's prejudices and shared her brother's sympathies. The half-million of francs promised as a subsidy towards the liberation of Italy dwindled down into a letter from Louis Philippe to his brother-in-law of Naples, showing how desirable and easy it would be for him to give liberal institutions to the kingdom of the Two Sicilies. This was, of course, a mere mockery: and, when Pèpè finally resolved to sail for Italy, and raise a revolt by his own influence and resources, he was prevented by authority from embarking at Marseilles—and thus all his hopes for Italy were indefinitely adjourned.

Sterne's fanciful theory of a destiny in proper names seems strangely supported by the history at which we have glanced. Caroline of Austria was the great source of the tyranny and cruelty under which Naples suffered;—Caroline Bonaparte was the evil genius of Murat;—Caroline, Princess of Wales, by an untimely visit, exasperated the English Court against those who gave her an honourable welcome;—and Caroline of France was the cause of the blight which fell upon the latest hopes of Italy. But we join with Pèpè in believing that the freedom of Italy is delayed,—not destroyed. The dawn of a better day has opened on the Peninsula:—and we trust that the veteran patriot whose

Memoirs we have been reviewing will yet live to see the aspirations of his youth more than realized for his country in his old age.

OUR LIBRARY TABLE.

The Shoes of Fortune, and other Tales. By Hans Christian Andersen. With Four Drawings by Otto Speckter, and other illustrations.—This ought to have figured foremost among the Christmas books—were it not a gift equally good for Twelfth Night, Carnival time, Shrove Tuesday, Easter, Midsummer Day—for any and every festival, in short, whether by the fire-side or under the trees;—and to readers of any age and every complexion. No fairy tales surpass those by Hans Christian Andersen;—and these are some of his best. 'The Shoes of Fortune,' though not borrowed from 'Cassim's Slippers,' may pair off with that venerable piece of orientalism. 'The Fir Tree' has as quaint and close a moral as Jane Taylor's ballad of "the idle weed" that

Amused her solitary hours

With thoughts of elevation;—

with twice its elegance. 'The Snow Queen' is as magnificently improbable as any legend in the golden book of Madame Danois; but has a poetry and a purity which "the brilliant French-woman" knew not—and a northern colouring as delicate, after its kind, as the atmosphere that gives such loveliness to 'Undine.' Then, to persons who love to see inanimate things animated, we can recommend the antics of 'A Shepherdess and a Chimney Sweep'—so wonderfully told as to excite a strong interest. Those who have moaned over Poetry as driven out of the world, and Fancy as planned to death by machines of utilitarian invention, may be sorry to lose their grievance: but this they must do, so long as Hans Christian tells his capital fairy tales and the world shows itself eager to welcome them. Two of the designs by Otto Speckter—'Kay and Gerda' and 'The Leap-frog'—are capital.

The Progress of the Nation in its various Social and Economical Relations from the Beginning of the Nineteenth Century. By G. R. Porter.—Though called a new edition, yet the above is really a new book,—different in all essential respects from the former work of the same name. To keep pace with the prodigious increase in commerce, Mr. Porter has been obliged to enlarge his publication: yet, happily, it is far from assuming the repulsive appearance of one of his official blue books. The volume contains tables illustrative of the vital, commercial, and agricultural statistics of the United Kingdom and its colonies. Some idea may be formed of the gigantic strides which our manufactures have made during the present century by the facts that the quantity of white and dyed cottons exported had increased from 248,000,000 yards in 1820, to 1,026,000,000 yards in 1844; and the British iron made, from 258,000 tons in 1806, to 1,400,000 tons in the latter year. We recommend this work to all interested in the welfare of these islands.

On National Education. By Justus.—Hannibal listening to a dull declaration on an exhausted subject exclaimed—"Many before, but such as this never!"

On the Communications between Europe and India through Egypt.—The author's object is to point out the importance of making larger provision than is now done for the facilities and security of the route through Egypt.

Astronomical Observations made at the Naval Observatory, Washington. By Lieutenant J. M. Gillip.—This is the first large volume of observations, that we have ever seen, emanating from a fixed observatory in the United States. It is accompanied by the Report of the Secretary of the Navy on the Observatory (which was founded in 1838) and its instruments. The latter are a fifteen-foot equatorial, with an object glass of 9-6 inches aperture; a seven-foot transit of 5½ inches aperture; a mural circle and a prime-vertical transit—which we cannot describe, as there is a deficiency of several leaves in our copy; a comet-seeker of 3-9-inches aperture, and 32-inches focal length; and magnetical instruments. But some of these are only recently mounted—other instruments having been used in the volume before us. Among the volumes presented to the Observatory at its start, are about 130 from British institutions and individu-

als. The volume before us consists of observations in right ascension, reduced with all the wires and the instrumental corrections, and clock rates given. It ends with a catalogue of 1248 stars from the mean of the observations (made between October 1838 and July 1842) reduced to the beginning of 1840. We cannot pretend to pass an off-hand opinion upon a volume of astronomical observations,—the value of which must be tested by time; but we may say that there is every *prima facie* appearance of this first 'Washington Catalogue' doing credit to its author and his country.

Original Letters relative to the English Reformation. Edited for the Parker Society, by the Rev. Hastings Robinson, D.D.—As this collection is incomplete, we reserve our examination of the letters as illustrations of history until the whole shall be before us. In the mean time, we think that the editor, the Rev. Dr. Robinson, should state whether these letters are a selection—and if so, what principle of selection has been followed. We should also be glad of an assurance that each letter is published in its integrity. D'Aubigné has too recently shown how a case may be coloured by garbling documents, for us not to require some guarantee against suppression where evidence is tendered on points of controversy.

China, Political, Commercial and Social. Part I. By R. Montgomery Martin.—This is a heavy, lumbering compilation,—put together with little skill, and not calculated to inspire confidence in the judgment by which the selection of authorities was guided. With all respect for the theological and linguistic attainments of Dr. Gutzlaff, we are not disposed to trust very implicitly to his statistical accuracy or political intelligence. He would have been a better missionary had he not been a commissioner, and a better commissioner had he not been a missionary.

ALMANACS.—The works of this class now on our table bring up, as we suppose, the rear and remainder of these publications for the year 1847.—First in its appeal to the eye is *The Oxford, Cambridge, Durham, London and Dublin University and Ecclesiastical Almanack*—with its illuminated title-page—engraved views of St. Canice, in Kilkenny, and Trinity College, Perthshire—red page-borders—handsome binding of crimson and gold—and information suited to "the Cloth." The volume is a rich and showy one—scarcely, we think, even with the qualifications of black-letter and ecclesiastical intelligence, conforming to the gravity of the Cloth in question: but, the pomp of the thing accepted, it will make a goodly show on the table of a bishop.—*The Post Magazine Almanack and Court and Parliamentary Register*, though a far less pretending affair, is yet a handsome and commodious volume: giving a variety of such information as its name suggests—and justifying its late appearance by the explanation that what is wanted in such cases "is a correct almanack for the next year, and not one published as early as possible in the present;" and that it had accordingly waited to bring up the correction of its tables to the last possible moment,—with advantage to the purchaser, of which examples are pointed out.—*Oliver and Boyd's New Edinburgh Almanac and National Repository* is the same useful and comprehensive publication that it has been for the last ten years—with such revisions and additions as the public measures of the last year and the engrossing topics of the present have rendered necessary, or suggested.—*The Congregational Calendar* is, as its title indicates, addressed to the members of the Congregational Union, at a reduced rate both of size and price—as being now supplementary to a new annual publication, from the same quarter, to be called 'The Congregational Year-Book.'—*The Naturalist's Pocket Almanack* expresses the speciality of its appeal, in its title:—and *Hilliard's Almanack and Daily Companion* addresses itself to all classes who want sixpence-worth of easy reference in a form convenient for the waistcoat-pocket.

LIST OF NEW BOOKS.

Abbot's Exposition on the Prophet Jonah, new ed. 8vo. 7s. 6d.
Adams's Three Divine Sisters, Faith, Hope, and Charity, 12mo. 1s. 6d.
Analysis of Scripture History, with Questions, &c. new ed. 18mo. 3s. 6d. hd.
Anderson's (C.) Domestic Constitution, new ed. 8vo. 6s. 6d.
Annals of Horticulture for 1847, royal 8vo. 16s. cl.
Baptist Reporter for 1846, 8vo. 1s. 6d. 3s.
Bayne's (Mrs. G. J.) Knitted Lace Collar Book, Third Series, 6d. swd.
Bunyan's Holy War, with Nason's Notes, 12mo. 1s. 6d. cl.
Chambers's (H.) Select Writings, Vol. 1. 'Essays,' post 8vo. 3s. cl.
Cole on Spinal Affection, and the Prone System, new ed. 8vo. 6s.
Collier's (J. P.) Book of Roxburgh Ballads, 4to. 21s. 6d. cl.
Cornwell's (J.) School of Geography, 12mo. 3s. 6d. cl.
Davies's Estimate of the Human Mind, new ed. 8vo. 14s. cl.

Day's (W.) Punctuation reduced to a System, 18mo. 3s. 6d. cl.
 D'Oyley's Paraphrase of the Psalms, 2 vols. 8vo. 21s. cl.
 Duff's Lib. Vol. XVIII. 'French Works,' Vol. II. 18mo. 1s. 6d.
 Gauntlett and Kearns' Comprehensive Tune Book, First Series, 9s. 6d.
 Goodwin's (Rev. H.) Elementary Course of Mathematics, 9vo. 18s.
 Hancock's Instructions for the Accordion, Flute, and Violin, 1s. each.
 Harding's Lithographic Drawing-Book for 1847, oblong, 10s. 6d. cl.
 Head's (Sir F. B.) Emigrant, new ed. crown 8vo. 12s. bds.
 Herodotus, Book IX. Greek, English Notes, crown 8vo. 4s. 6d. bds.
 Jahr's Manual of Homoeopathic Medicine, ed. by Dr. Curie, new ed. 2 vols. royal 12mo. 32s. cl.
 Jackson's Illustrated Crochet Book, 18mo. 6d. swd.
 Jones's What is Life Assurance? explained, 12mo. 1s. cl. swd.
 Julien's Album for 1847, folio, 21s. cl.
 Kenny's (C.) Manual of Chess, with Diagrams, &c. 18mo. 1s. swd.
 Landon's (Walter S.) Works, 2 vols. 8vo. 25s. cl.
 Liebig's (Justus) Chemistry and Physics in Relation to Physiology and Pathology, new ed. 8vo. 3s. cl. swd.
 Macedonia; or, a Voice to the Christian Church, by Rev. G. Staples, new ed. 18mo. 1s. 6d. cl.
 Maid of All-Work's Guide, 12mo. 6d. swd.
 Martin's Natural History of Man and Monkeys, royal 8vo. 16s. cl.
 Maurice (F. D.) on the Religions of the World, 8vo. 8s. 6d. bds.
 Midland Florist (The), No. 1. 12mo. 3d. swd.
 Murray's Col. Lib. Vol. XX. 'Ford's Gatherings from Spain,' 6s. cl.
 Ople's Neighbour and Woman's Love, Wife's Duty, White Lies, Appearance is against Her, 18mo. 2s. each, cl.
 People's Journal (The), Vol. II. royal 8vo. 4s. 6d. bds.
 Reid's (Dr.) Works, with Notes, &c. by Sir W. Hamilton, 8vo. 25s. cl.
 Ryle's (Rev. J. C.) Address to his Flock on New Year, 12mo. 3d. swd.
 Sixty Years Hence, a Novel, by the Author of 'Revelations of Russia,' 3 vols. post 8vo. 31s. 6d. bds.
 Scotland Described, 2 plates, col. and mounted, folio, 37. 3s.
 Smith's Domestic Scenes; or, Sketches of Characters in Scotland, 12mo. 6s. 6d. cl.
 Stars and the Earth; or, Thoughts upon Time, Space, &c., 32mo. 1s.
 Strawberry Hill, by Author of 'Shakespeare and His Friends,' 3 vols. post 8vo. 31s. 6d. bds.
 Tale's (T.) Algebra Made Easy, 12mo. 2s. cl.
 Taire's History of the Republic and Empire, trans. by F. Campbell, Vol. VI. 2s. swd.
 Tourneur's (J.) Self-Teaching French Grammar, crown 8vo. 5s. bds.
 Traubniak's (J.) Works, 2 vols. 8vo. 25s. cl.
 Tuck's Railway Map, new ed. 12mo. 5s. in case.
 Wheeler's (Rev. W.) Sermons Preached at Shoreham, 8vo. 10s. 6d. cl.
 Willement's (R.) Address to his Flock on New Year, 12mo. 3s. 6d. bds.
 Winslow's (Rev. B. D.) Sermons, and Postical Remains, reduced to 4s.

THE CENTRAL SUN.

SINCE our paragraph last week on the subject of the supposed Central Sun, we have made some inquiry; and found that Prof. Mädler, of Dorpat, has published a pamphlet, in which he announces his belief that the centre of the great nebula in which our system lies, or of the congeries of stars which form the Milky Way, is in the Pleiades; and that the star *Aleyone* is more likely than any other to merit the title of the *Central Sun*. This question is not like that of an asserted planet—one which can soon be settled in the affirmative. If within the next half century opinion on the subject should have arrived at something like either positive reception or positive rejection—it is perhaps as much as can now be expected.—Meanwhile, the pamphlet is before us ('Die Central Sonne,' Leipzig, 1847); and its leading points are, shortly, as follows:—

The observations of the astronomers have made it highly probable, and Professor Mädler considers it as an established fact, that Newton's law of gravitation reigns throughout the sidereal space and governs the movements of all stars;—which he thinks chiefly proved by the nature of the orbits of binary systems.

Setting out from this fundamental principle, he shows that, whatever may be the form of a system of fixed stars, the proper movements of the individual bodies must be *accelerated* as the distance from the central point *increases*, and that all the times of revolution of these different bodies around their common centre are nearly equal, as long as the mass in the centre of attraction has not too considerable a predominance over all the other masses.

By a very extensive and laborious set of observations and comparisons, the Professor found that the group of the Pleiades forms the only point in the heavens to which the preceding conclusion is applicable; that really the velocity of the *true proper movements* of the fixed stars *increases insensibly from this group in all directions*; and that, moreover, most of them are moving in the same sense.

He, therefore, assigns the Pleiades as the central group of that stellar system which is terminated by the Milky Way (to which our own and all the isolated suns belong),—and the star *Aleyone* as that body which, most probably, is the proper central sun of this system.

From the proper movement and parallax of 61 Cygni (taking the latter = 0".3483), he attempts to deduce the distance of *Aleyone* from our sun, and obtains the following approximate results:—

The parallax of *Aleyone* = 0".006097, or the distance from the sun 34 millions of radii of the earth's orbit.

The sun accomplishes one entire revolution around this star in 18,200,000 years, and moves in its orbit at the rate of 36.8 English miles per second.

The sum of all the masses contained within a

globe described around *Aleyone* with the radius vector of the solar system amounts to 117,400,000 times the mass of the sun.

The ascending node of the sun's orbit is situated in long. 236° 58' of the ecliptic of 1840; and the sun will pass through this point about the year 154,500 of our chronology.

The inclination of the sun's orbit to the ecliptic of 1840 is 84° 0'.

Regarding the constitution of this immense system, Professor Mädler has come to the following conclusions:—

The centre is marked by a group consisting of a great number of stars and considerable individual masses. Around this stretches a narrow zone, comparatively devoid of stars. Then follows a broad and rich ring-shaped layer, then another intermediate zone comparatively poor,—and so on, a succession of a still unknown number of rings, the two most of which form the Milky Way. These rings are connected in several places with each other by intermediate parts, like bridges; and the rings themselves are not everywhere of the same density, but show now and then something approaching to the formation of groups. In general, however, they consist only of isolated single or double stars.

In the course of his investigations, the learned Professor points out the importance of studying more closely the proper movements of the fixed stars;—and recommends chiefly those in the neighbourhood of the Pleiades to the attention of astronomers.

MYSTERIES OF THE BOOK-PUBLISHING TRADE.

We have received the following from Mr. Bentley:—

New Burlington-street, January 6.—In your columns of Saturday last I find a letter from Dr. Mackay on the subject of a recent publication of mine, entitled 'Smith's Antiquarian Rattle in the Streets of London.' Had this letter appeared without comment by you, I should not have felt inclined to reply to it. Your remarks make it necessary, in my own justification, to give as briefly as possible the real state of the case. It is, I believe, more than eight years since I purchased, of Mr. Smith's widow, the papers which I called 'An Antiquarian Rattle.' They required an improved arrangement, and here and there some additional particulars, to fit them for publication. For these papers I gave Mrs. Smith 100l.; and for Dr. Mackay's editorial labours and additions I paid 150l. It is to be regretted that Dr. Mackay forgets to state in his letter that, when I applied to him to supply the chasms which he himself left (when he sent the work into my hands as ready for the press) he answered that, owing to his distance from the metropolis, he could not do this;—but recommended that some literary man should be engaged for the purpose,—and I was obliged to incur this additional charge. With regard to the re-issue, you are perfectly right;—but not in the inference you make. My purpose in making this nominal second edition was to enable me to add a Table of Contents to the book—which it much required.

RICHARD BENTLEY.

Our readers are now in possession of the statements of both editor and publisher, relative to the production of these volumes; and may apportion, for themselves, the share of blame which attaches to each for the unfortunate result. Mr. Bentley's fault would seem to be, that of having put his manuscripts into incompetent hands, when fit ones were readily to be found:—and Dr. Mackay's, that of undertaking a duty for which he must have been conscious that his previous studies had not prepared him. To the public the result is independent of all such questions of distribution. They have a bad book, under pretensions which were calculated to engage their faith in it as a good one. The explanations given only tend to discredit our watchfulness in the matter, and show the propriety of the guard which we kept over the interests of our readers. It is fair, however, to state that Mr. Bentley's share of blame in the matter may even turn out to be less than it seems. He may have conceived Dr. Mackay to be competent to the duties which he undertook,—and is, perhaps, justified in such an inference. He paid the price which should have purchased efficient service. In that view, he is, as regards the parties *coram judice*, "more sinned against than sinning": and we are bound to state that the charge of ill-usage of the editor,—which we inferred against the publisher from Dr. Mackay's statement—is answered by Mr. Bentley's letter.

Our accusation against Mr. Bentley that he had re-issued his first edition under the title of a second, is admitted:—but Mr. Bentley rejects our presumption as to his motive. The reason which he substitutes will be accepted as satisfactory only when he

can show that a Table of Contents (*much required*, as he says), could not have been given by a fairer process than that of calling his remainder a new edition. It must not be overlooked, too, that, in addition to the object thus avowed, Mr. Bentley did by this proceeding effect another, which addressed his interests too directly to seem incidental.—A first edition hanging on the publisher's hands is a presumption against a book: a demand for a second edition does more than remove that presumption; it raises another for the book, and is very likely to occasion a call for a third. The non-sale of edition 1 was a *quasi* confirmation of our strictures on its demerits:—the announcement of edition 2 was logically a *quasi* contradiction of them,—and had, further, the practical quality of being calculated to neutralize their commercial effect.—We cannot accept Mr. Bentley's reason for the trade manœuvre of a re-issue in the name of a reprint.

After a delay sufficient for a visit to the Continent and a consultation with the gentleman who is travelling there, we have received the following letter from Mr. Shoberl:—

January 4.—My attention has just been called to an article in your journal of the 26th of December, 1846, setting out with animadversions on the 'Bonaparte Letters,' and winding up with an invective against me, as I must presume, from the reference to the 'Life of Frederick the Great,' the authorship of which, expressly disclaimed by Mr. Campbell, I have never been ashamed to avow. "From the time of 'Campbell's Life of Frederick the Great,'" I am quoting your own words, "down through a series of publications terminating with the memorable one of Mr. Halliwell's 'Letters of the Kings of England,' a system of book-making has been pursued which establishes a *prima facie* case against the authenticity of any publication with which that name is associated—even where there are no other mystifying characters." To me all that follows the mention of 'Frederick the Great' is utterly unintelligible, and I cannot help concluding that you must be under the influence of some singular delusion. At any rate, I have a right to request you, for the information of the public as well as myself, to specify the literary delinquencies comprehended in this strange charge, that I may know the precise drift of the indictment to which I shall have to plead. In reply to your condemnatory opinion of my 'Life of Frederick,' I shall merely refer you to the frank and friendly commendation of Mr. Campbell, in the opening of his Introduction to that work. You must be sensible that I am asking no more than common justice, in requesting the insertion of this letter in your next paper, accompanied by any explanations with which you may think fit to favour F. SHOBERL.

Now, this letter, our readers will perceive—or rather, not being so much in the secret as ourselves, perhaps they may not perceive—is meant as a trap for us, besides being a diversion from the real matter in issue. If Mr. Shoberl had been as shrewd as he here intends to be, he might have observed that we had already refused his bait by anticipation. Perfectly aware that there are more Richmonds than one in the field, and that each might refuse to hold himself slain by the wound that reached another,—we had expressly guarded ourselves against this difficulty by a prudent generalization in the case of the name Shoberl:—as our correspondent will be provoked to find out by a re-perusal of our last week's remarks on the present subject. In fact, there are so many of them, for aught we know, and they peep out behind other men's vizors in such various directions, that we are—and *were*—very conscious of a mystification; amid which nothing is quite clear to us beyond the one fact (whose coincidence it is for them to explain) that there is amongst them all an identity of system. If this incident be likewise an accident,—why, then, it must be taken to be a fatality of the name, that is all; and we spoke of the name generally as raising a *prima facie* inference against the authenticity of any volume with which it is associated,—based upon a variety of examples.

Now, let us add that all the Messrs. Shoberl, be their number what it may, we believe to be respectable men. It may be that, even as regards these publications whose form and manner we earnestly deprecate and denounce, they may not be so blameable as they seem to us, from not having seen the matter in the same serious light as we do. This implies, it is true, a low standard of literary morality;—but it is better than the defiance and outrage of a more delicate perception. Our duty is to defend the higher principle: and, once for all, let those whom it may concern understand that from this duty we will not be turned by any form of evasion. Mr. Shoberl's trick of questioning us, to avoid—for himself or for his son—answering our questions, is

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too transparent to succeed even with men less earnest and watchful than we claim to be. Let our present correspondent—whichever of the name he may be—assure himself that our language is by no means so “unintelligible” to him as he pretends. The family intellect is quite equal to its interpretation, were it convenient to find the necessary reply. Before we are called upon to “specify” the further “delinquencies” which have been committed in that name, let us make a clearance of ‘The Bonaparte Letters.’ The Halliwell ‘Letters’ is a liquidated account:—how much the name lost by that transaction, the Messrs. Shoberl can probably reckon. ‘The Life of Frederick the Great,’ whose authorship Mr. Shoberl avows, was announced and printed as having been edited by Mr. Campbell. Mr. Campbell did no editorial work at all on it,—as Mr. Shoberl well knows. The use of his name was purchased for a sum of money; to raise an inference with the public which was not true, and create a sale which that of Mr. Shoberl could not have commanded. The labours of the nominal editor, to colour the pretence, were confined to some introductory remarks and a compliment to Mr. Shoberl—which, having paid for, he now, reasonably enough, quotes. Mr. Campbell was the “gentleman on the Continent”!—When ‘The Bonaparte Letters’ shall have been explained, we may be disposed to answer our correspondent’s question as to some others of the “series,” lying between the two former publications alluded to. Meantime, by way of a hint, we will ask Mr. Shoberl—any one of the family, whom it may concern, father or son,—how much of Mr. Roscoe’s ‘Lives of the Kings of England’ was written by Mr. Roscoe,—and how much by the “gentleman on the Continent”?

First of all, however,—as we have said, and repeated, and repeat,—give us the promised information about ‘The Bonaparte Letters.’ Where, all this time, is the “gentleman on the Continent”?—On the Continent, of course, we shall be told, by the very terms of the proposition:—but we are not so sure of that. If he be, why does he not come home?—why not write to us? Locomotives make conveyance rapid and easy; postal conventions make epistolary communication cheap. Unless his peregrinary propensities have carried him beyond the limits of our system, he should have turned up somewhere by this time. Has he gone in search of the “Central Sun”? He should have given his editorial explanation first. He is pledged to us, by Mr. Shoberl. If this should “meet his eye” anywhere in Europe, we call upon him to furnish us with that information which will be greatly “to Mr. Shoberl’s advantage.” Once more, we conclude,—as we concluded last week,—we are waiting for the “gentleman on the Continent”!

PHONOTYPICS.

January 4.

Your article on Phonotypy [No. 999] has induced me to refer to a list of English vowel sounds which I compiled some years ago, with the view of showing the extraordinary inconsistency in our mode of expressing those sounds by writing. According to the analysis which I then made, the English language possesses eighteen distinct vowel sounds (without reference to the arbitrary distinction between vowels and diphthongs); and these are spelt in at least eighty-six different ways—giving an average of nearly five distinct spellings to each sound. On comparing my list of vowels, or vowel-sounds, with that given in the *Athenæum* from the *Phonotypic Journal*, I find several discrepancies which may be worth pointing out. The sixteen vowels and diphthongs there enumerated ought, in my opinion, to be reduced to fifteen; for the sixteenth (the sound of *u* in *use*) is evidently compounded of the consonant *y*, No. 17, and the vowel *oo*, No. 11,—and if we write the word *yoo* we express precisely the same sound. My list contains three additional vocal sounds, which seem to have escaped the notice of the Phonotypists.

The first of these is found in only one truly English word that I know of,—the affirmative monosyllable *aye*. It is, however, frequently used in the English mode of pronouncing the diphthong *ai* in Hebrew and Greek words—as *Jaiah*, *Aiaz*, *kai*, &c.—though this sound was probably unknown to those who originally spoke those languages. In fact, I am not aware of any language but the English

which possesses this sound;—and though its use is very limited with us, yet it is not the less worthy of being enumerated in the list of our vowel sounds.

The second vowel which the Phonotypists have omitted is that which we find in *care*, *fair*, *pear*, *mayor*, *their*. As this sound is, in pure English, always followed by *r*, it may be said that we have here a compound, not a simple sound. But it is certain that the *r* is not essential to the pronunciation of this sound; for in the Yorkshire dialect it is invariably substituted for the sound No. 3, in such words as *age*, *rail*, *great*, *veil*, *they*.

The third vowel sound is found in the words *verse*, *dirt*, *hurt*, *earth*. It is nearly allied to, but clearly distinguishable from, the sound No. 10, in *up*. Like the last, this vowel is always followed by *r*: but it may be easily uttered in combination with any other consonant,—and I, therefore, claim for it a distinct place in our list of vowels.

With these exceptions, the phonotypic analysis of the sounds, both vocal and consonant, of the English language appears to me to be correctly worked out by these Phonotypists. I may add, that the expediency of substituting generally the phonotypic for the ordinary mode of spelling seems very questionable; since our present orthography, anomalous and inconvenient as it is, is yet the main guide to the etymology of the language,—and without a knowledge of etymology there can be no sound criticism or correct writing. Phonotypy may, however, be very usefully employed to express the pronunciation of foreign words—especially of extra-European languages. It would be an immense advantage if the writers of books of travels, whatever be their nation, would adopt the Phonotypic alphabet to express foreign names of places and the vocabularies of barbarous tribes. By the addition of a few more characters to express such sounds as are wanting in the English language, every articulation of the human voice might be depicted by signs which all could understand. We should, then, no longer see the names of places in Asia or Africa written in eight or ten different ways, according to the whim, or the fatherland, of the writer.

I have been particularly struck with this defect when perusing the very valuable works on Lycia by Sir C. Fellows and by Messrs. Spratt and Forbes. The Turkish names are there written in a *John Bull* orthography—which is uncouth to the eye and unintelligible to any but an Englishman. Take, for instance, the word to be expressed by “*Demerguecoe*.” The French language alone is able to exhibit its sound correctly, by writing *Demirdjiqueui*. A German would probably attempt it by *Demirtschikoi*, and an Italian by *Demirichue*. It would be an excellent employment for a committee of the Geographical Society to take the Phonotypic alphabet in hand; and to make such additions to it as would render it a universal medium for expressing exotic names in maps and letterpress. H. E. S.

FOREIGN CORRESPONDENCE.

Naples, Dec. 15, 1846.

Periodical literature forms so striking a feature in the history of modern civilization, and is so sure an index of the degree of national cultivation, that I doubt not some particulars relating to the progress which it has made in Italy will be acceptable to your readers. By no means disposed to think very highly of the mental condition of this country, I cannot help considering that full justice has not been done to it; for one reason, amongst others, perhaps,—that travellers’ stories and highly-wrought romances have been consulted rather than statistical details. A Turin journal entitled *Il Mondo Illustrato* lately fell into my hands; and one paper in particular, relating to the subject I allude to, so much interested me, that I here venture to send you an abstract of the information which it contains, with some remarks thereon. The author enumerates the journals published in each State of Italy in the years 1836 and 1845, together with the population,—thus showing the advance which this branch of literature has made within the last nine years, and the proportion of the population for each journal. I give you the Table as follows:—

| | 1836. | 1845. | Population. |
|-----------------------------------|----------|-------|-------------|
| Regno Lombardo-Veneto— | | | |
| Provincia Lombarda .. | 32 .. 38 | .. | 65,000 |
| Provincia Veneta .. | 19 .. 15 | .. | 131,000 |
| Regno Sardo .. | 23 .. 30 | .. | 143,000 |
| Ducati di Parma, Modena, Lucca .. | 11 .. 13 | .. | 74,000 |
| Granducato di Toscana .. | 14 .. 16 | .. | 80,000 |
| Stati Pontifici .. | 20 .. 32 | .. | 80,000 |
| Regno delle due Sicilie .. | 52 .. 61 | .. | 122,000 |

171 205 702,000

Taking, then, this Table, as far as it goes, as being some indication of the degree of mental progress in Italy, it will appear that the Pope’s States have made a greater advance than any other portion of the Peninsula, whilst the Venetian States have made a retrograde movement:—the first part of this statement being, perhaps, almost contrary to expectation. But, then, we must not forget that the Pope’s States embrace Bologna—almost the most enlightened and independent-spirited portion of Italy. The Lombard Provinces, though they have made but a slight progress within the last nine years, are supplied with journals better, it seems, in relation to the population, than any other portion of Italy:—and, indeed, any one coming from the South, and remaining some little time at Milan, will perceive that he is amongst a people wider awake and more under the invigorating influences of northern civilization. The worst supplied are the Sardinian States—then the Venetian—then the Neapolitan. Now, the first and last of these are completely under the dominion of the Jesuits; and so severe is the censure of the press, especially in the kingdom of the Two Sicilies, that it is difficult to get anything sanctioned for printing or publication. What wonder is it, then, that a literary famine should be the consequence? I may here add that, besides those above mentioned, seventeen journals in the Italian language were published in 1836 in Lugano, Magliaso, Paris, Roveredo, Trieste, and Zara; whilst, in 1845, others were published in Malta-Fiume, Constantinople, Corfu, and Montevideo.

Having thus disposed of Italy, the writer in ‘*Il Mondo Illustrato*,’ proceeds to give a statement of similar particulars with respect to the other states of Europe,—and thus silently institutes a comparison between them and the Peninsula. Thus, adopting the same arrangement as in the other table, he gives the number of journals in the first column, and the relative population for each journal in the second:—

| | Journals. | Population. |
|--|-----------|-------------|
| Austria, including the Lombardo-Venetian Kingdom .. | 159 | 198,000 |
| German Confederation, Austrian and Prussian Dependencies included .. | 1836 | 18,000 |
| France .. | 1294 | 25,000 |
| Belgium .. | 140 | 29,000 |
| Great Britain .. | 541 | 45,253 |
| Russia .. | 139 | 406,474 |

Numerically considered, then, France, Belgium, and the German provinces are better supplied than Great Britain with periodical literature; whilst Russia and the Austrian provinces are the worst supplied.

It is evident, however, upon the slightest reflection, that the mere number of journals in relation to the population of a country can never be taken as an index of the degree of its mental cultivation, nor of the quantity or quality of intellectual food provided. Other considerations of great importance are connected with this question: as, for instance, the number of purchasers of each journal,—of readers,—and, above all, the manner in which such works are got up and encouraged. A particular journal at Bologna has 500 subscribers to it,—and it is cited as a proof of the encouragement of periodical literature. Yet a political journal in London has its 20,000 purchasers and upwards, and readers it is impossible to say how many. Then again, the manner in which journals are got up, as regards the support given to, and the consequent talent of, contributors, determines the quality of intellectual food offered to the public. Referring to Italy, it is a well-known fact that the amount of talent employed in getting up such publications is comparatively very small,—and for the reason that contributions are poorly remunerated. The garbage, therefore, that is given to the public is often of the lowest character,—its highest praise, at times, being that it can do no harm. Political journals, then, are few; and those of so insignificant a character that they are really contemptible. The ‘*Journal of the Two Sicilies*,’ for instance, after giving a few carefully culled passages from the French and

English papers, never ventures farther in speaking of the kingdom than to publish a decree of His Majesty, or the holding of a fair. Politico-economic questions, of course, are never in any form brought before the public. A great proportion of the Italian journals, I perceive, are dedicated to the abstract sciences, mathematics, physics, and to jurisprudence, medicine, surgery;—from the very nature of these subjects, embracing only a limited number of readers. Many, too, are devoted to the opera, to the fine arts, and to literature. These, however, are generally of so flimsy a character as to afford satisfaction only to a very inferior class of minds. Bombastic notices of the last new opera, or the new *prima donna*, couched in the most high-flown terms, and some panegyric on an artist rather than sound piece of criticism of his works, form the staple matter as far as the opera and the fine arts are concerned: whilst the literary department is made up of some insipid tale, or translation from French romance, continued number after number. As yet, therefore, the periodical literature of Italy cannot exercise an influence proportioned to its extent;—either from the too abstract character of its matter deterring the general reader, or from its very flimsiness failing to awaken his interest. For such and other reasons, it is manifestly impossible to form any correct estimate of the cultivation of a people, as compared with that of other countries, from the number of its journals; though in reference to any one single people, the progress of this species of literature may be regarded as an index of increased mental cultivation,—and, as in Italy within the last nine years, the subject of congratulation.

OUR WEEKLY GOSSIP.

At the last meeting of the Royal Irish Academy, Sir William Hamilton made the communication to which we referred last week on the remarkable subject of Professor Müdler's presumed discovery of a Central Sun. Sir William has, likewise, addressed ourselves on the subject, in consequence of our remarks on the subject; but it will be seen, in another column of this day's paper, that we have the particulars of the Dorpat Professor's theory from a more direct source.

The destruction by fire of Queen's Anne's Bounty Office, situate in Dean's Yard, Westminster, it has been well observed by a contemporary, furnishes one more to the many warnings already given against further delay in providing a suitable building for the collection and safe keeping of the National Records. In the present case, the larger part of the valuable ecclesiastical documents which the office contained were rescued from the destruction which for awhile threatened them as inevitable; but we know not how the treasures at Carlton Ride could be saved from a conflagration which should once get hold of their depository there,—nor how they on whom the responsibility lies could answer to the nation for the destruction of a collection unrivalled in Europe, through their obstinate neglect.

The world of benevolence has just lost a distinguished member in Mr. Joseph John Gurney,—the brother of Mrs. Fry, who died on Monday last. He was among those whose entire time, thoughts, and fortune are devoted to the task of social reform: and occupying a foremost position in the Society of Friends, was naturally looked to as their representative in the philanthropic movements which alone bring them conspicuously under public notice. Mr. Gurney was one of the first of those who recorded in print his experience of the results of Free Labour in the West Indian colonies;—having undertaken a voyage shortly after the Compensation Bill passed, for the express purpose of observation.—We may mention here the death, in Switzerland, of Count Frederick Gonfalonieri—a name which has a sort of literary interest as that of a companion of Silvio Pellico during his long imprisonment at the Spielberg.

We see it announced that a company is about to be formed in London, for the erection of public ovens, on the principle of the baths and wash-houses,—at which the labouring poor may make their own bread of any quality suited to their means. An establishment of the kind has been for some time in operation in Paris; and the system, it is said, after adding to the poor man's rations out of its savings, will yet yield a large profit to remunerate the benevolence; or wisdom, which projected it.

The *Globe* states that the Commissioners of Woods and Forests have resolved on carrying into effect the long-projected improvements in the vicinity of Buckingham Palace. In the course of the ensuing summer, various buildings, nearly opposite the equestrian entrance, are to be razed with the ground; and shortly after Midsummer, it is rumoured, Charlotte-street Chapel is to be taken down.

We are happy to learn that at the Durham University there is already a demand for the extension of the institution. The old college is full: and a new hall has been opened; at which members are admitted with all the privileges of the original body.—the domestic and academic expenses being covered by a sum of 60*l.* per annum.—The new college at Brighton, it is stated by the *Church and State Gazette*, will be publicly opened by the Bishop of Chichester, the patron, and the Earl of Chichester, the president, on Monday, January 26. The Rev. Author John Mackleane, of Trinity College, Cambridge, has been appointed principal of the college; and the vice-principalship, with the theological tutorship, has been conferred on the Rev. H. Cotterill, late Fellow of St. John's, in the same university.

From Paris, we learn that the Belgian government has applied to that of France for admission for the members of the Belgian universities into the French school recently established in Athens;—and the Minister of Public Instruction has given the consent of his government.

M. Eugène Barest, charged by the Minister of Public Instruction in France with a scientific and literary mission in Germany, has made a discovery interesting at once to literary history and to the history of the University of Heidelberg. He has found, in the library of that town, the original documents relating to the foundation of the university:—and they correct in various particulars the history of that institution which has hitherto obtained as authentic.

Among scientific discoveries, we may state that Dr. Falscale, a chemist at Westera, in Sweden, has announced to the Academy of Sciences at Stockholm his discovery of a process for preserving flowers in their natural condition. He sent, it is stated, some roses which he assures the Academy were prepared by him in 1844,—and which have, still, all the appearance of being freshly gathered.

The Society for the Encouragement of Arts, Manufactures, and Commerce has given notice that—under the new rules and regulations which have been adopted during the past session, for the renovation of the working constitution of that body and the more efficient promotion of its objects—the following premiums are offered for competition. The Society's Medal will be added in each case, except the first:—

In the Section of the Fine Arts. Decorative Design.—A Prize of Twenty-five Guineas for the best original Model of a Silver Goblet, suitable to be awarded as a prize, value one hundred guineas, in conformity with the bequest of the late Dr. George Swiney. The subject to be emblematical of justice.—A Prize of Twenty Guineas for the best original Model; and one of Ten Guineas for the best original design for an Ornamental Case for a Chimney-piece Clock, capable of being executed in china or metal.—Ten Guineas for the best original Model; and Five Guineas for the best original drawing of an Earthenware Mug, ornamented in relief.—Ten Guineas for the best original Model; and Five Guineas for the best original design for a Tea Pot, to be manufactured in Metal.—Ten Guineas for the best original Model; and Five Guineas for the best original design for a Bedroom Candlestick, to be manufactured in china, earthenware, or metal.—Ten Guineas for the best original Model; and Five Guineas for the best original design for a cheap Fountain Ink-stand, to be executed in china or earthenware.—Ten Guineas for the best original Model; and Five Guineas for the best original design for an Ornamental Lamp Pillar, capable of being cast in metal or made in pottery or glass.—Prizes of Five Guineas for the best design for an original Ornamental Pattern for Printing on a China or Earthenware Tea Service; for the best original pattern of a Paper-hanging for an ordinary sitting-room, to be printed with not exceeding four blocks—the design to be full size; for an ornamental design, of a geometrical character, suitable for a Roller Window Blind; and for an original design for a small Geometrical Pattern for a cheap Kidderminster Carpet and Stamped Druggist.—In addition to the above list, the Society offer their Gold and Silver Medals for original works of Art in the following branches of the Fine Arts, viz.:—Historical subjects—Portraits—Landscapes—Fruit, Flowers, and Still-life—Enamels and Miniatures—Designs in Architecture and of Architectural Ornaments or Details, and Drawings of existing Buildings, including Geometrical Elevations—Academical Figures and Studies from the Round

—Drawings of Machinery and Works in Civil Engineering—Engravings or Etchings either on Steel or Copper—Wood Engraving—Medal-dies, Gems, and Cameos—Works in Lithography, Lithotint, and Zinography—Models in Wax or Clay—Carvings in Wood, Ivory, Marble, or other appropriate substances—Anatomical, Botanical, and other Scientific Modelling or Drawings—Improvements in the Stereotype, Talbotype, and other Photographic processes.—*In the Section of Agriculture.*—The Gold Medal for the culture of Flax in the United Kingdom of a quality adapted for the manufacture of lace by machinery equal to that at present used in Belgium. A sample of not less than one pound to be produced to the Society.—*In the Section of Chemistry.*—The Gold Medal for the discovery of a better means of giving to Engraving Glass the brilliant Colours of Blue, Turquoise, Crimson, and Deep Green, and also a semi-opaque White; and the means of combining together, in articles of British manufacture, glasses of different colours:—and the Gold Medal for ascertaining the materials and proportions that will produce the most transparent Glass along with the most durable surface, especially for optical purposes.—*In the Section of Mechanics and Mechanical Arts.*—The Gold Medal for a simple and good method of applying Steam Power directly to propelling Vessels by the Screw.—Prizes of Ten Guineas for an improved method of Preventing the Emission of Noxious Vapours from the Gratings of Sewers, which shall permit a free passage of the Sewerage, without producing the drains; for the effective Ventilation of Private Rooms or Buildings designed for large Assemblies; and for an improved Process of Refining Metals while in a molten state.—Five Guineas for an improved Weighing Machine, in which the evils arising from corrosion and friction, particularly in the construction of the axes of the balance, shall be remedied.—*In the Section of Manufactures.*—The Gold Medal for the finest Specimen of Irish Marble suitable for decorative purposes; and for the best Specimen of a Glass Vase or other vessel ornamented in enamelled colours.—The Gold Isis Medal for the perfect Specimen of the purest white Porcelain or China, and of the greatest strength (of British manufacture); for the most perfect Specimen of the purest white Earthenware of the greatest strength (of British manufacture); for the best Specimen of deep Blue Colour on Porcelain (of British manufacture); for the best Specimen of Crimson Colour on Porcelain (of British manufacture); for the best Specimen of Turquoise Colour on Porcelain (of British manufacture); for the best Specimen of Green Colour on Porcelain (of British manufacture); for the best process of producing a permanent dead Gold surface on Porcelain.—A Prize of Twenty-five Guineas for a pound of Thread spun from Irish or British flax as fine and even as the best specimens of foreign thread used in lace-making—the object being to enable the lacemakers of this country to compete successfully with the foreign manufacturers.—Prizes of Ten Guineas for the best application of Glass in the construction of Kiosks; for the invention and application of a Cheaper kind of Glass than any now in use; for a Specimen of Printing in Distemper by Blocks, so as to "keep register" more perfectly, and produce finer specimens of Art in Paper Hangings than by the ordinary methods; and for the production of a full-sized Bath in common Earthen or Stoneware, and capable of being manufactured at a cheap rate.—Prizes of Five Guineas for the best Machine for Cutting Wood into given forms; and for the most elegant Design for a Stamped Table-cover in Woolen Materials.—The Large Silver Medal for any new and successful application of Glass to economical purposes; and for the best Gas-burner of recent invention.—*In the Section of Colonies and Trade.*—The Gold Medal for the best application of Machinery, as a substitute for manual labour, in the various processes of cultivation, manufacture, sugar, cotton, and coffee, in our West India Colonies and the Mauritius; for the Importation of any New Plants from Central America, our colonies, or elsewhere, likely to be useful as substitutes for the Potato; for the Importation of any new substances which can be successfully used as substitutes for Crouthcote; for the best Sample of Cottons produced along the Western Coast of Africa—specimens to be produced to the Society in seed and in the cloth made by the spinning and importation of new and valuable Plants applicable to Medicinal Purposes or to the Art of Dyeing.—The Gold Isis Medal for the discovery and importation of any Material, the produce of our colonies, as a substitute for Hemp or Flax.—All communications, drawings, and models designed for competition, for the above special Prizes, must be delivered to the Secretary of the Society of Arts, at the Society's Rooms, John Street, Adelphi, postage and carriage free, on or before the 25th of May, 1847.

Will be closed after the Christmas Holidays.
DIORAMA, REGENT'S PARK.—REDUCED PRICE OF ADMITTANCE.—Now OPEN, with a highly interesting exhibition, of the Diorama, and the new Diorama, and the Diorama, the residence of the Electors Palatine (the Rhine) under the various aspects of Winter and Summer, Mid-day and Evening; and the exterior view of the CATHEDRAL of NOTRE DAME at Paris, as seen at Sunset and by Moonlight, and which has been so universally admired. Both pictures are painted by the late Cavalier Renoux. Open from 10 till 4. Admittance to view both Pictures.—Saloon, 1*s.*; Stalls, 2*s.* as heretofore.

ROYAL POLYTECHNIC INSTITUTION.—Prof. Schlegel's GUN COTTON, and other Explosive Compounds, with brilliant Experiments, lectured on by Dr. RYAN, daily, at half-past Three o'clock, and on the Evenings of Mondays, Wednesdays, and Fridays. The principle of the various ELECTRO-MAGNETIC TELEGRAPHS explained daily by PROFESSOR BACHOFFNER, including the Patent of Messrs. Cook and Wheatstone, in use on the Railway, and the more recent Patent of Messrs. Nott and Gambell. Models explained.—Magnified specimens of Diversified Potatoes exhibited by the Oxy-hydrogen Microscope, with the Destructive mode, supposed by A. Snee, Esq. F.R.S. to be the cause of the disease in the New Discovering New Series.—The Diving Bell and Diver, with Experiments. The Physico-logic, New Chromatops, &c.—Admission, 1*s.*; Schools, Half-price.

MEETINGS FOR THE ENSUING WEEK.
MON. British Architects, 8, P.M.
Geographical Society, half-past 8.
TUES. Civil Engineers, 8.

Wan. Librar.
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Library Fund, 3.
Microscopical Society, 8.
Society of Arts, 4.
Ethnological Society, 8.
Society of Antiquaries, 8.
Royal Society of Literature, 4.
Royal Society, half-past 8.
Royal Institution, half-past 8.—Professor Brand 'On Gun Cotton.'

FINE ARTS

Leonora. Translated by Julia M. Cameron. With Illustrations by D. MacIse, R.A. Longman & Co.

BÜRGER'S '*Leonora*' is familiarly known to the English reader by the translations—or, to speak more correctly, versions—of the late Walter Scott and William Taylor, of Norwich. The present translator tells us that her version was made before she had seen either. Her aim was to follow, not merely the spirit, but the very words of Bürger; and she modestly claims to have done so with greater precision than either of her more celebrated predecessors. We can honestly commend her rendering for its singular fidelity to the wild and terrific original.

But in the attractions of this volume, not only the translator, but artist, wood-engraver, and bookbinder have all a share. To say that it is the most perfect gift-book of the season, scarcely does it justice. It may serve as proof that we, who are so far behind what we might be in ornamental design, have but to adopt and prosecute decoration with earnestness and perseverance in order to take high ground. In style, we know of no German work that surpasses this—essentially German in character—in the fancy and vigour of design,—or equals it in the beautiful execution of the wood-engraving. MacIse is as German as the Germans themselves:—and though we do not object to find in such a work MacIse winning the race of ornamental decoration, yet we should rather see him taking an original course of his own than following that of his continental brethren. There are six large designs in the volume—all by MacIse; and there is, consequently, a general harmony of feeling and manner. Since Mulready's still unrivalled '*Vicar of Wakefield*,' no English illustrated book has appeared which we would rank with this. We may say, however, that the wild mysterious fancy of Bürger's poem is apt for illustration so ornamental and melodramatic as that yielded by MacIse's art. *Leonora* witnessing the victor's return—

Leonora there

Alone, amongst the rest—

is a vigorous, unmistakable evidence of the successful union of high art with decoration:—reminding us, however, too strongly of the illustrations in '*The Niebelungenlied*.' The design of the knight at the portal, with the serpent keeping man and horse in grasp, so mystical and impressive, is, however, our favourite. It is idle to assert that the decorator need not be a first-rate artist. Looking at these illustrations (essentially of a decorative character), will any one venture to say that anything so effective as this for decoration could have been given by an artist of inferior ability? We should have liked the grim fancy displayed in the design of the journey of *Leonora* through the air all the better, if the drawing and proportions of the steed had been truer to nature; but the design is full of the wild and preternatural poetry of the subject. It would have improved the book, also, to have had more variety in the borders.

We have some suspicions that the great mass of very cheap wood-engravings of the present day—executed, as they are, by superficial feet and at railroad speed—has a deteriorating effect on the progress of the art; tending to degrade the engraver from an artist to a manufacturer. In the midst of such doubts, it is consoling to have such carefully and artistically executed engravings as these.

We must not end our commendations without noticing the handsome binding of the book:—which is an improved version, both in style and execution, of a cover already previously used. It is a geometric pattern,—rather *Alhambra-fied*,—printed in gold and black on bright crimson cloth: a process suggestive of infinite variety, which we hope to see pursued much further.

MYSTERIES OF THE PRINT-PUBLISHING TRADE.

We have had occasion, in another part of the paper, to deal with certain of the least creditable mysteries of the book-publishing trade; but our readers would be greatly mistaken if they should suppose that the booksellers have all the mystery or all the discredit to themselves. We called attention last week to a species of forgery against which, we trust, that our paper may be the means of putting collectors on their guard; and we prepared our readers for some disclosures respecting certain other delinquencies that we have heard of, as practised nearer home. The following communication which we have since received, denounces a practice which, significant of imposture as it seems, has yet grown to be so much the print publishers' rule, that the print-sellers, suffering by it at once in their honour and their interests, are driven to combine for their own protection. All such questions as these really involve the national morality; and the particular one before us is of great importance, both as a matter of principle and for its bearing upon the dissemination amongst our population of the works of Art. It is much to the credit of the parties whose names are appended to the document before us, that they have taken the first step to attack a mystery which can have no conceivable motive of fairness or honour:—and this and every other attempt to raise the character of the professions that cater to us intellectually, and expose the questionable practices that degrade them, shall have our constant and hearty co-operation.—

Manchester, Jan. 7, 1847.

Although, perhaps, personally unacquainted with me, my name as a print-seller and publisher may not be unknown to you.

Seeing in the *Athenæum* of Saturday last your article on the forged Vandyke etchings, your earnest appeal to the print trade to combine in aid of preventing such frauds and exposing the perpetrators where possible,—as also your intimation to lay before your readers some statements as to electro-printing,—I beg leave to inclose you a copy of a requisition drawn up by a number of the leading print-sellers of this country, calling a general meeting of the trade in town and country, to be held in London the end of this month or early in February, for the purpose of forming a society for the limitation, guarantee, and verification of the proof of every future important publication. You will perceive, on perusing the requisition, that the objects of the proposed association are identical with those suggested by the *Athenæum*. With regard to the electrolyte proof printing, the case to which you, no doubt, allude has been one cause of ripening into active operation plans which have been in embryo for some time past.

As one of the parties originating and signing the requisition for the formation of this society, and anxiously desiring to uphold and maintain, by every possible means, that confidence in the collector and integrity in the print trade which ought at all times to exist, permit me to request the favour of your suspending your remarks on the electrolyte proof printing until the proposed meeting has taken place:—after which, a copy of the proceedings and plans adopted shall be forwarded to you.

JOHN CLOWES GRUNDT.

COPY OF CIRCULAR.

December 17th, 1846.

Circumstances having transpired for a considerable time past, and more especially of late, greatly prejudicial to the integrity and character of the print trade, several of its members have been led to a serious consideration of the present growing evils, and of the best means of preventing a recurrence of the same. Great uncertainty at all times exists as to the actual number of proofs taken from the various plates produced by the publishers of this country, by which the print-seller is placed in a most unpleasant position, both as regards his own purchases, and the statements he is induced to make to his customers. These statements have in a large majority of instances proved to be totally without foundation, and thus placed him in a most unenviable situation from the fact transpiring, that the number he has pledged himself to, on the positive assurance of the publisher, has been very frequently, so far exceeded as to cause, not only his word as a man of integrity to be doubted in future transactions, but his stock, which ought reasonably, and might fairly be expected to increase in value, to become seriously deteriorated.

It is therefore suggested, that those members of the trade whose connexions are to any extent purchasers of proofs, should at once form themselves into a society for the purpose of adopting the best means which can be devised to ensure that no more than the numbers stated in each publication shall be printed; and also to adopt a mode of stamping each impression under the superintendence of the society, so that every proof may be thus guaranteed to the purchaser, and recognized as one of a given number.

This system being adopted, will of necessity tend much to inspire confidence in collectors, and purchasers of proofs, and also place the trade in that high position of respectability which they desire to sustain. It will also equally benefit the publishers themselves by removing those doubts which at present very naturally exist in the minds of the trade, who will thus be induced to give their orders more freely than they do under the present system.

This method of stamping and restricting proofs may at first appear impracticable; but several of the parties whose names are here appended have given it their serious atten-

tion, and are prepared to submit to a preliminary meeting of the trade such plans as will, no doubt, be considered not only simple and practicable but effectual.

It has been deemed advisable that this meeting shall take place in London, the latter end of January or beginning of February; as that time, on inquiry, has been found most convenient to the country trade.

This meeting, it is proposed, shall be immediately followed by a second meeting, at which the publishers will be invited to attend, in order that arrangements may be satisfactorily made for carrying the proposed plans into operation.

The undersigned beg to disclaim any wish to dictate to, or fetter any publisher in the management of his business; all they desire is, the honourable fulfilment of his pledges.

Presuming that you in conjunction with ourselves, will see the necessity of carrying out this desirable object, we doubt not, that you will feel anxious to assist in the formation of such a society, and that you will therefore give your cordial co-operation by personally attending the proposed meeting.

Should, however, your personal attendance be absolutely impracticable, we urgently call upon you to favour us with your written acquiescence in the proposed arrangement. But it is hoped, that you will make it a point of duty to attend the meeting, if possible; as it is most desirable that the subject should be fully and freely discussed, and that the plan proposed should meet with the entire sanction of all the leading members of the trade. (Signed),

JAMES RYMAN, Oxford.

JOHN CLOWES GRUNDT, Manchester.

R. H. GRUNDT, Liverpool.

JOHN FINLAY, Glasgow.

ALEXANDER BRIGHTON, Edinburgh.

ROBERT ROE, Cambridge.

LEGGATT & NEVILLE, 79, Cornhill, London.

ROBERT JESSINGS, 62, Cheapside.

GAMBART, JUNES & CO., Berners Street, London,

and Rue Ammaire, Paris.

THOMAS CRAWFIELD, Dublin.

THE WELLINGTON EQUESTRIAN STATUE.

Jan. 7.

A respected contemporary, as you have stated, intimated, a week or two since, his intention to observe closely—as you have done—the proceedings taken in reference to the Wellington Equestrian Group and its removal from its present unfit position. In this intention, I believe, the paper in question will have, besides your own,—the co-operation of all other branches of the public press, determined to maintain that which is sound in Art-principles and wholesome in taste, and not likely to be seduced from their course by the artifices of position or tricks of trade. Much has already been said on the subject. The journals have amply discussed the question; and, with an exception or two, re-echoed the public voice in condemnation. In those isolated instances in which justification of the group has been attempted, it has been done by roundly asserting its fitness of place, excellence of execution, or magnitude of metal. All this has been affirmed without anything like a shadow of reasoning. The only argument attempted by the advocates for the work and its present site, to substantiate their own groundless admiration, has been that of calling in question the competency of the professional judgment appealed to by the authorities having charge of our public buildings. In other words, the individual writers of these articles bring their own personal bias, and their own individual standard of the ideal, into competition with a numerous and powerful body of professional opinions, as well on the architectural unfitness as on the sculptural incongruity. And here, a striking circumstance presents itself,—which has been overlooked. Those "competent persons" so applied to passed—in the replies which they gave,—by their entire silence about the group itself, the most severe condemnation conceivable on its *de-merits* as a work of Art. One morning and one evening paper have, on more than one occasion, thought fit, as I have hinted, to question the ability of the chosen referees to decide on its merit. Such was not the question asked of them by the authority at the head of the Woods and Forests. The question asked was as to its *fitness* in its present position. It was a question of symmetry,—of proportion: and to this, I believe, in every instance were the replies confined. No comment in disparagement of the sculptor's work was uttered,—as has been so strangely misrepresented; but what a silent comment was it, nevertheless, on the *de-merits* of that work, that not one professional hand was held up in its favour by any man whom the public voice has stamped with a reputation for pictorial or sculptural power! The Institute of Architects—whose resolutions are known—were equally unanimous in their view of its unfitness for its present situation, on grounds of disproportion:—and of these aggregated competent professional persons, also, not one has

been found to say a single word in favour of the work!

Surely, this *cannot* be professional jealousy or pique! When we desire to secure the good condition of our persons or our property, we avail ourselves of professional opinion in the vocations of the bar or of the healing art:—and is not the professional artist the proper and competent person to determine on questions relating to Fine Art? The attribution of excellence because of the material in which a work is wrought—in respect either of weight or scale—is, surely, such a joke as could escape only from a good-natured man trying to be funny after dinner!

The professional opinion, then, is against this combination—the voice of taste expressed on behalf of the public by the press is against it—and, what is worse, the thing itself is beginning to be quoted by foreigners as an evidence of our incapacity in this direction of Art. What, then, longer delays its removal? the site to be substituted is no question of consideration for the public. It is a question for those who commissioned, superintended, and now alone applaud the work. There are, I believe, funds enough in hand to remove and place it even at the Land's End, if that were necessary. Why, then, I repeat, is there to be further delay? Every additional week commits us more in the estimation of our continental neighbours: who, as the season approaches, flock to our capital, and will see the art of the British sculptor thus *mis-represented*. If the group is to be removed, then "twere well 'twere done quickly." No apprehension, however, need be entertained that the distinguished nobleman at the head of the Woods and Forests will allow himself to be cajoled by those who entrench themselves behind their disinterested zeal for the sculptor—or that the length of time for which the group has already been suffered to intrude on its present site will be admitted as an argument for the right of further occupancy. Of the same artifices which led to its super-imposition on the arch there is every reasonable ground, to be sure, to suspect the renewal, with a view to keeping it there: but I, for one, have faith in the judgment of the authority alluded to. Still, I call on you to unite with your contemporaries in narrowly watching the proceedings relative to this group and its artistic *job-masters*.

A.

FINE ARTS AT THE RAILWAY STATIONS.

WE willingly permit our occasional correspondent Felix Sumner to bespeak the attention of Mr. Hardwick, the architect, through the medium of our columns, to a subject to which we have ourselves endeavoured to direct the notice of the public [No. 956]. There are points in the writer's suggestions to which we cannot altogether subscribe without further consideration. But these regard merely details; and the important thing is to recommend the subject generally, in view of the vast edifices which will shortly arise, in the metropolis and elsewhere, at the great central termini of converging lines.

To Philip Hardwick, Esq. R.A.

Sir,—Our matchless railways have not only given us safety, comfort, facility, and cheapness of locomotion, but they are influencing beneficially, in ways most unexpectedly, our commerce, our agriculture, and many moral and social relations. What if they should become agents for promoting the Fine Arts in our country? It is not altogether an idle dream to look forward to such a result. To you, sir, as architect of the greatest railway corporation, the London and North-Western, I think I may appropriately address the following observations,—in which I shall endeavour to show how the patronage of Art may come legitimately within the scope of railways;—how that, without trenching perceptibly on their profits, they may be the means of establishing National Galleries of the highest Art, not in the metropolis only, but generally throughout the country.

Already, the great railway stations now in progress of building or in contemplation—at Euston-square, at Birmingham, at Liverpool, at Hungerford Bridge, at London Bridge, at Shoreditch, at Oxford, at Carlisle, and elsewhere—are destined to rank among the most marked architectural features of our times, provided the natural wants of the buildings are permitted to direct the expression and sentiment of their architecture. A railway station, it must be admitted, is as susceptible of architectural character

as a church, a palace, a clubhouse, or any other building. The ability of the architect may make stations at once symmetrical and beautiful; and if he be a true inventive genius, he will not be discouraged by the seeming difficulties of dealing with the apparently awkward proportions of railway stations. But the architectural forms of stations are not my special theme. My purpose is to show what a noble opportunity these great halls of meeting afford for promoting the decorative arts of painting and sculpture: an opportunity for reviving that natural union of decoration with architecture which we find to have existed in the public buildings of all nations,—among the Egyptians, the Greeks, the Romans, and throughout the Middle Ages in our own country, until the advent of Puritanism.

The Government, we see, by its appointment of a Fine Art Commission to decorate the new Houses of Parliament, is setting very properly the example of restoring decorations to the public buildings of our country. It is, as I have remarked, but a revival; for every one who has investigated the state of our ancient buildings must know what abundance of painting on the walls, stained glass in windows, pavements on the floors, can be proved, by the miserable remnants of them still to be found, to have existed in our cathedrals—even in the meanest of old parish churches—in the halls of ancient guilds—in domestic mansions. The public records of the cost of buildings yield abundant proofs of the great extent to which the decorative arts in ancient times were wedded with objects of utility.

It is not necessary to enlarge upon the causes which, since the days of Elizabeth, have operated to banish interior decoration from all our public buildings,—from churches downward.

The outsides of public buildings are certainly less neglected than the interiors; and it may be noted that the Birmingham Railway has the most imposing gateway in England,—and devoted 35,000*l.* to the building of this propylæum or entrance at Euston-square. But much less thought has been bestowed on the decoration of the interior of the station. It may be said truly that in a climate like our own the beauty and attraction of the insides of buildings are really more important than the outsides. If this be true generally, it may be especially urged in reference to railway stations,—which are destined to be halls of meeting on the grandest scale. Throughout the day, and even night, they are places of public rendezvous, constantly occupied. No scenes can be chosen where the spectators, ever changing, will be more numerous; and in these halls Art and Utility might be, as they ought always to be, in closest union. The Art so applied would be far more impressive and purposelike than any collection of paintings and sculpture made for its own sake alone.

Decorate the principal railway stations with paintings and statues,—coloured windows and mosaic pavements; and the multitudes awaiting the arrivals and departures of the trains will thus be educated in Art, with the least possible parade of being so taught. An opportunity will be afforded to gratify and improve busy, hard-working thousands,—especially of the manufacturing class—who have no means of access to private picture collections, and little leisure or opportunity to visit our one National Gallery.

To give the public some works of high Art at the chief railway stations, would be, indeed, but a continuance of the excellent arrangements already made. A mere dry, close, utilitarian spirit might object even to the luxury in railway carriages and to the high degree of comfort in the waiting-rooms,—which make them palaces by contrast with the open stable-yards and booking offices of old stage-coach days. What a noble work it would be to have a series of frescoes illustrative of communication and commerce adorning the walls of the waiting-rooms at Euston-square or Birmingham,—the windows resplendent with stained glass and the floors decorated with mosaic pavements! But the cost?—some may ask, hesitatingly. At once let me say, that a railway should not be asked to decorate its stations with high Art until it pays a dividend of 10 per cent. Surely, it will be more beneficial to spend a part of the surplus profits in this way, than hand over the whole to some utilitarian dreams of Messrs. Morrison and "Cato."

The cost, in fact, would fall upon the public itself,—and be by them contributed willingly for their own benefit; though the work would be instigated and promoted through the liberality of the shareholders,—who would obtain all the credit justly due to the enterprise. Suppose 20,000*l.* were so applied,—spread over a period of three years, if necessary. This amount would be much less than 1*d.* in the pound on the gross receipts of the London and North-Western. It might, I think, be proved, if it were necessary to do so, that a station made highly attractive for its Art would directly benefit the traffic. The passport to the picture-hall would be the passenger's ticket. Railway shareholders are proverbially most liberal and generous, in spite of the idle imputations of Mr. Morrison or the taunts of "Cato"; and if Mr. Glyn should think it necessary to say to his brother shareholders at the next general meeting, "We propose to adorn our principal stations in the best manner of which British Art and skill are capable,—to give to our customers such architecture, paintings, sculpture and decoration as shall not be surpassed in England, and shall rival those of the stations in Germany"—I believe the meeting would welcome the proposal with cheers.

What corporation in the past history of the world can boast, like the London and North-Western, of an annual receipt of more than a million and a half of pounds sterling? Surely, the King of Bavaria, with his Glyptotheca—or Leo the Tenth, when he caused Raphael to decorate the Vatican—or the Doges of Venice—had no such resources at their command. And surely we have painters equal to the work—Mulready, Maclean, Eastlake, Edwin Landseer, besides Etty, Cope, Herbert, Dyce, and others. If railway companies would enter upon this noble course, we should soon have our public buildings rivaling those of modern Germany and ancient Italy. It would only be following the example of the Church and of the ancient guilds.

On the other hand, if our railway corporations should neglect this opportunity of legitimately promoting high Art, it is difficult to say what public institutions have the means or the spirit to do so. Not the church, or the municipal corporations of the present day. It is true that the Government is setting an example on a timid scale:—but so far as railway administration already eclipses all government administration, so far would Art be better, and have freer scope, under railway than under government patronage. Railway companies are, indeed, the corporations of our time which have the greatest vitality in them, and afford the best specimens of administrative capacity. All that they do, we see, is far better done than could be done by any other conceivable agency.

Let me urge upon you to use your influence with the London and North-Western to listen to these brief suggestions,—and to begin some worthy work of interior decoration, though the scale be ever so moderate. A beginning is the thing wanted. Should the idea be entertained, the error of the Royal Commission in seeking to obtain the highest Art by competition would doubtless be avoided. Railways know practically the working of competition too well to adopt it in such a case. Competition may be all very well to obtain that which everybody can tender; but high Art, like good railway management, is not to be had of all mortals by merely asking for. Railway managers, if they want a good railway, engage Mr. Stephenson, or Mr. Locke, or Mr. Brunel; and so, if they want the best Art, they will seek the aid of such artists as I have already named,—and not call idly upon the world at large, expecting other signs than it has already given.

FELIX SUMNER.

FINE ART GOSSIP.—Considerable attention is at this moment directed to the pictures at the National Gallery, which, during the recess have been cleaned—in consequence of letters written, under the signature of "Verax," by one whose strong and vituperative language exposes him to the imputation of some motive beyond the mere desire to preserve intact those precious relics of the great masters. The statements contained in those letters are certainly not altogether just. The pictures are not injured in the way he describes:—the Bacchus and Ariadne, by Titian, unquestionably not—nor the

Cyp. Th. in tone. The great known as public; but by Mr. W. one of the thirteen in the hall, harmonizing west extreme VIII. and thirteen near are the arches VIII., also the monarchical porticulis, wreaths of The sup announced editor of t sion of the contempor favour the states, with engraving Ben Jones a panel I when four dirt and d lings, sole pear. T to confirm afterwards picture, at in the por Mr. Dy walls of the a large sc "Nept of the Sc been sub who have immedi A cont last relic situations poration of the A relic was friars,—a in comp black oak wash, cen traces of We fi gence wh the revol The migh the Athe things th her Rest in such have arc casts tak in Londo presented Art hav Turkish for the a Two r to Franc by M. G juststru in the pr of the fir antique head, a on the s The las mented legend, with the second dome c crowns heads

Carp. The Rubens cannot be said to be improved in tone.

The great gothic hall at Hampton Court Palace known as Wolsey's Hall, has been re-opened to the public; having undergone a series of embellishments by Mr. Willement, which contribute to make it one of the grandest in Europe. The large windows, thirteen in number, on the north and south sides of the hall, have been filled with new stained glass, harmonizing with the noble windows at the east and west extremities. The compartments of the east and west windows are occupied by the arms of Henry VIII. and those of his house. The subjects of the thirteen new windows now added by Mr. Willement are the armorial pedigrees of the six wives of Henry VIII., alternating with the eight heraldic badges of the monarch—the Tudor rose, the *fleur-de-lis*, the portcullis, the red dragon, &c., within separate wreaths of foliage.

The supposed portrait of Shakespeare which we announced, some weeks since, on the credit of the editor of the *Builder*, to have come into the possession of the Bishop of Ely, has now been seen by our contemporary, as he states; and he is inclined to favour the opinion of its genuineness. It is, he states, without the beard, closely resembling the engraving in the folio edition to which were appended Ben Jonson's well-known lines. The painting is on a panel 1 foot 8 inches by 1 foot 3½ inches, and when found was in an old ebony frame, covered with dirt and disregarded. It was bought for a few shillings, solely on the ground of its likeness to Shakespeare. The date and age (1603, ætat. 39), serving to confirm this impression, were not discovered till afterwards; these are in the left-hand corner of the picture, at the top,—in the same position as they are in the portrait of Cornelius Janson, dated 1610.

Mr. Dyce has been commissioned to paint, on the walls of the staircase at Osborne House, in fresco, on a large scale, an historical, or rather poetical, subject—"Neptune yielding to Britannia the Sovereignty of the Seas." The finished study for the picture has been submitted to Her Majesty and Prince Albert; who have expressed their satisfaction by ordering its immediate execution.

A contemporary states that a proposal to preserve and restore the old Grammar School at Ipswich, the last relic of the ancient and numerous monastic institutions of that town, has been rejected by the corporation;—many of whom are, nevertheless, members of the Archaeological Association. "This interesting relic was originally the refectory of the Dominican friars, and very ornamental in character. It is still in comparatively good general preservation; with its black oak roof defaced with many a coat of white-wash, certainly,—but exhibiting, nevertheless, many traces of its ancient ornamental painting."

We find in the *Moniteur Grec* a piece of intelligence which has a strange and sound, expressive of the revolutions of empire and cycles of civilization. The mighty distance between Athens the classical and the Athens of modern diplomacy,—and the mighty things that are yet to be achieved ere what is called her Restoration can be complete—come strikingly out in such a paragraph as the following:—"The cases have arrived in Athens containing the collection of casts taken from the bas-reliefs of the Parthenon, now in London,—and which the British Government has presented to the Athenian Museum. These works of Art have been temporarily deposited in an ancient Turkish mosque; and will, in a few days, be ready for the admission of the public."

Two medals, commemorative of the bringing back to France and interment of Napoleon—one engraved by M. Galle and the other by M. Barre—have been just struck at the Mint in Paris. On the obverse of each is the profile of the King of the French. The reverse of the first presents two draped figures erect, in an antique ship—one wearing the royal crown on the head, a sceptre in the right hand, and resting its left on the shoulder of the second figure, seen in profile. The last holds a funeral urn. The prow is ornamented with the Gallic cock, surrounded by the legend, "Cineres Neapolionis in patriam relati,"—with the date, Nov. 30, 1840. On the reverse of the second medal, in the background, are the Hotel and dome of the Invalides. On a ground strewn with crowns of immortelles are four personages, their heads crowned with laurels, bearing the coffin of

Napoleon, surmounted by the Imperial ensigns. The Genius of Navigation goes before, and presents the coffin to France,—represented by a draped figure, holding a palm branch. The inscriptions are, "Reliquis receptis," and "Neapolionis Funus Triumphale, Dec. 15, 1840."

M. Eugène Delacroix has completed the four allegorical figures which he had yet to paint, to terminate his labours in the library of the Chamber of Peers.

The Dean of Landaff has issued a statement of what has been done by the Chapter in the application of the funds subscribed for the restoration of the Cathedral. The eastern chapel has been completely restored, at the expense of 1,165l. 12s. The eastern extremity of the south aisle, with its fine windows and open-work parapets, is now in progress,—and is estimated at the cost of under 300l. The next proposed alteration is the restoration of the choir. The present winter is dedicated to this in-door work; and the funds are considered adequate to the completion of the lower story as high as the Italian cornice. The balance remaining in the banker's hands is stated at 925l.—and of the sums subscribed, 1,000l. still remain to be called in. The *Cambrian*—from which we quote—says "We understand, that since printing this report, works have been actively commenced in the choir at its eastern end. A noble Norman arch of Bishop Urban's work has been opened out, commanding a striking perspective into the eastern chapel. The mouldings of this arch are very interesting, and in the most perfect preservation. Beneath this, a very beautiful screen of Bishop Marshall's work, A.D. 1480, has been exposed. A sepulchral recess, in which the capitals of the side shafts are most beautifully executed in the style of 1200, is likewise now again disclosed to view in the south-east wall of the choir."

MUSIC AND THE DRAMA

Last Night.

MR. DEMPSTER has the honour to announce that he will give one of his ORIGINAL BALLAD SOIRÉES at the LONDON TAVERN, on TUESDAY EVENING, January 12th, before the last he can have the honour of giving in London for the present. On this occasion he will sing his new Composition "The Dying Child," (from "Lyrics of Life," by Mary Howitt), "Mary Queen," "Blind Boy," &c. To Commence at Eight o'clock. Programmes to be had at all the Music Shops.

Robert le Bruce.

'Robert le Bruce' has at last been performed at the *Académie*—as was Rossini's due,—in presence of a crowded and curious audience. The point principally insisted upon by the Parisian journals, in their chronicles of this long-expected *pasticcio*, was an unheard-of scene in which Madame Stoltz took part. Being much annoyed by the persevering disapprobation of some among the audience who seem to have gone to the theatre on purpose to disapprove, her composure gave way; and a scene ensued—doubtless painful when a woman is engaged in it,—and desperately perilous on the first night of a new opera. We call attention to this miserable work, so out of place at an establishment like the Grand Opera, as a forcible illustration of a truth which has never failed us;—namely, that, even in the theatrical world, mismanagement and mal-practices are sure to bring their day of reckoning in one form or other. Every Parisian declares that it is to the caprices and the exactions of the affronted lady* that the ruin of the *Académie* [vide *Ath.* No. 995] may be ascribed:—and base and un-

* As the name of this Lady is perpetually just now before the public, our readers, who are not French opera-goers will be interested by the following ingeniously-written and accurate character of Madame Stoltz, paraphrased from the elaborate retrospect and criticism contributed to *Le Journal des Débats*, by M. Berlioz. After speaking of her as an actress whose powers lie in passionate and eccentric characters; and who falls in pathos, tenderness and elegance, &c., "Her voice," continues the critic, "is a brilliant mezzo soprano; beautiful and charming in the middle notes of the register; worn-out and hard in its upper tones; meagre and unimpressive in its lower portion;—flexible enough for certain common executive passages; strong enough to predominate over a mass of voices and instruments; uncertain in its intonation;—indeed, naturally too flat. Though a good musician, Madame Stoltz has no style; her ornaments are of questionable taste; often doing violence to melodic accent. Hence it arises that her assemblages of notes of different qualities and different registers, delivered with more or less accuracy, resemble those necklaces worn by savages, which are made up at random of seeds, bits of wood and coral, ill shaped pearls, human teeth, bones," &c. M. Berlioz adds (to which also we can bear witness) that the lady has lost no inconsiderable portion of the irregular power above described.

manly though it was (must we in this, say *Parisian*?) to choose such a time and place for retribution,—when the actress, too, was striving with illness—the catastrophe is as clearly referable to the long course of folly whereby public good faith has been abused and patience worn out, as "Tyburn Tree" is to the first stolen purse. If there ever was a time when audiences, gentle or simple, were to be long cajoled and kept quiet by false pretences, "those days are passed."

Madame Stoltz has since addressed a letter to the *Journal des Débats*—quoting the communications of certain among her admirers in proof that she has been the victim of a cabal, resolved on provoking her into some public manifestation of wrath. How this may be we know not. It is now said, by some, that Madame Rossi-Caccia is to replace her:—in which case her part must needs be re-arranged, so as to suit a soprano voice. In any case, the fate of the opera seems decided;—and, of course, the possible return of Rossini to Paris, with an original work in hand. We have, as yet, seen no specification of the pieces contained in the *pasticcio*, nor of the works whence they are derived,—beyond the notice that Sig. Baroilhet sings the splendid *entrata* written for David the tenor in 'Zelmira'—now transposed. As far as we can make out facts, through so troublous an atmosphere, in no case could 'Robert le Bruce' have taken high ground. The well-known finale from 'La Donna,' with its bardic strain and its military *fanfare*, is said to be striking as re-arranged for the stage. A sextuor in the third act, also, is spoken of as attractive. But the work, it seems generally agreed, is undersung. Signori Bettini and Anconi, Mdle. Nau, and the stormy lady aforesaid, indeed, make up a sorry quartet, as compared with any four principal singers at the *Académie* ten years ago. This business, however, is not disastrous, if it prove decisive—as we trust it may,—of the renewal of M. Pillet's lease of the Opera;—which is shortly to expire.

The Verdi-Mania.

We have received a second good-humoured letter from Signor Verdi's admirer; who insists that we have mis-stated facts—being misled by "erroneous information." As misstatement is, assuredly, never our intention, we will quote the lines in which our correspondent bids us stand corrected:—

"You state that 'I due Foscari' was received 'coldly,' if not 'dubiously.' I affirm that on its first representation the contrary was the fact; and that it has been performed six nights consecutively, which is not usual at Paris—(the 'Fidanzata' was only performed four nights running, and has not since been repeated)."

We will not appeal to the Parisian journals,—well aware that they require translation: the purchase or rejection of a score by a given publisher frequently deciding the criticism—to say nothing of other influences. Besides, the question is mainly one of the standard applied. Ours is regulated by the opinion of liberal and wise musicians,—not by the usages of the Italian Opera at Paris. There, as we said last week, the audience is so easy that downright condemnation is very rare;—while, again, the management has so little in store (producing merely two or three novelties during the season), that, as happens at our own theatres, a new work *must*, sometimes, run, simply because there is nothing else ready. Our correspondent's allusion to the 'Fidanzata' makes it plain that we attach different meanings to the same word. He would, probably, describe the 'Saffo' of Pacini—the 'Adelia,' 'Maria di Rohan,' and 'Roberto Devereux,' of Donizetti—the 'Straniere' of Bellini, as successful. We should call all the above operas failures: works that are *endured*—not enjoyed. Let us add, further to illustrate, that even temporary popularity in Italy does not constitute a musical success, as we understand the term,—nor want of approbation, there, establish a musical failure. What rank, for instance, is to be given to certain recent works by Mercadante—to his 'Vestale' [vide *Ath.* No. 730], 'I due Illustri Rivali,' and 'Elena da Feltre'?—which have travelled from Naples to Varese and Udine.—Where are they already? Beyond leaving their traces in the ruin of the singers of Young Italy, they are sparingly to be heard of. Thus much, to show that

we are, at least, consistent;—and do not desire controversy for controversy's sake.

MUSICAL AND DRAMATIC GOSSIP.—Rarely, if ever, has the lull before the storm of the season been more complete than during this January. The *Third Sacred Concert* has been held at Crosby Hall.—The *Sacred Harmonic Society* repeated the 'Messiah.' There have also been suburban concerts by the score; entertainments at the Literary Institutions, and those given by the anecdotal gentlemen; but few matters calling for distinct report. Cheap publication, however, seems to advance,—and in a good direction. A number of the *Musical Times* is before us, which affords the subscriber a copy of one of Kent's Anthems, printed in the same neat and readable type as that used by Mr. Novello in his popular editions of the 'Messiah' and the 'Creation.' *La France Musicale*, by the way, is giving to its subscribers Beethoven's music to 'King Stephen' and the 'Ruins of Athens.' These are signs of the times. When classical music is used *ad captandum*, progress cannot be a hopeless matter.—Meanwhile, a rumour or two are abroad. It is announced by our contemporaries, that Mr. Wallace has finished his opera for Drury Lane, and that it will be performed towards the close of this month.—Miss Bassano is to try her fortune as *Anne Boleyn* on Tuesday next.—It is further said that Mr. Travers, who, during Miss Kemble's short-lived reign of glory, was a pleasant and promising tenor—the *Idreno* to her *Semiramide* at Covent Garden—is about to appear at Drury Lane, in a translated opera by Donizetti; whether or not to sing alternately with Mr. Harrison, is not told. Ours, we apprehend, is the only musical theatre in Europe where the same singers are obliged to appear every evening in the same operas: and it has often been matter of wonder that cases of fatigue and indisposition, under such severe duty, are not more frequent. Till, however, this be remedied, and every artist allowed his fair proportion of rest, it is useless to dream of anything like high finish in performance.

The programmes of the two Italian Operas must now, we imagine, appear in the course of a very few days;—as the elder, it has been said, may open this season a week or two earlier than usual. Meanwhile, in earnest of the tempestuous time which is to be looked for, letters have been flying about the world, since this day week, accusing the new establishment of having used seduction in "spiriting away" orchestra, chorus, &c.; and insinuating that the instrumentalists were lured into deserting their old haunt by menaces of dismissal from the Philharmonic and Ancient orchestras. It is unwise to put forth assertions which a child could disprove. Every one knows that the Philharmonic Directors and the Ancient Noblemen make their own engagements,—over which their Conductor has no control. A counter-statement assures us that every artist who was invited has joined the new corps; the numbers being some fifty of the orchestra, some forty of the chorus, with the chorus-master, to say nothing of Madame Grisi and Sig. Mario.—Sig. Lablache being the only first class artist of former years left in the Haymarket. Certain "morning guns," however, have opened their fire in puff preliminary of the wonders who are to replace the seceders in the Haymarket. The subscribers—who were pacified last spring by the assertion that Europe had been ransacked for novelty, and that none was to be found—are now informed that the world is only too rich in first-class artists, as they shall presently see. The Opera organ promises us for basses, Coletti, Superchi, Staudigl, and Lablache;—and "three of the greatest composers of Europe, with *chefs-d'œuvre* expressly written for Her Majesty's Theatre." One of the *maestri* mentioned, we believe, is M. Meyerbeer; who, we are told, has made some additions to 'Robert,' so as to fit it to the Italian stage. Thus, last year, was Verdi's 'King Lear' promised. Again, the chorus, which in 1846 could not be lauded loud enough, is now—that it hath departed *en masse*—found out to have consisted of "venerable mummies," who are to be replaced by young able-bodied men, with Italians, Germans, "AND cathedral-singers." So much for the quickening effects of opposition! Though we advert to this wondrous blowing of "hot and cold" that artists and subscribers may test the future by the past—these ad-

missions of supineness in research during recent seasons are flattering to ourselves, as confirming the justice of the strictures offered by the *Athenæum*, last year [Nos. 953, 971, 973, 982, &c.], on the Opera management.

We must record among the deaths of the past fortnight, those of Mr. Kearns and Mr. Calkin. Both were among our best established orchestral performers; and, if we mistake not, were from time to time occupied in musical composition, arrangement, &c. Their loss makes an opening for two players on the *viola*.—Is there a Professorship—or a class—for this instrument in our Academy?

Meanwhile, Doctors seem to disagree about the new Cantata by M. Berlioz. Some of the French journals tell us that it was repeated with moderate success.—Others dwell on a banquet given by artists, journalists, men of letters, &c. &c., of all countries to the composer; at which M. le Baron Taylor, M. Roger, the tenor of the *Opéra Comique*, M. Offenbach, and Mr. Osborne,—each, as representative of his own country,—pronounced eulogies on the 'Damnation of Faust': in further commemoration of which, it is added, a gold medal is to be struck. We fear that the present humour for compliment and celebration runs some danger of falling into disproportion—and thence, discredit: and while we mean no disparagement of an artist whose career is a curious illustration of energy—while we have a lively curiosity as to the effect which his music directed by himself would produce in England—we cannot but remind our readers that hardly a note of the compositions of M. Berlioz has taken root anywhere, or anywhere been popular, save when under the presidency of his personal influence. There has been now time enough for the more general circulation and acceptance of the 'Harold' and 'Romeo and Juliet' symphonies;—seeing that the musical world of Europe was never more eager for novelty than at the present epoch.

It seems odd that, at the time when every branch of the musical profession is said to be overstocked here and abroad, every month should bring its new mechanical device for dispensing with executive accomplishment while meeting the increasing taste for the art. In particular, the Church seems doomed to have the benefit of this utilitarian movement. Not long ago we were examining the invention of M. Debain; which, when affixed to the keys of an organ, would enable any simple soul acquainted with time to grind a given number of tunes. Preferring the companion of the Savoyard, to wit, the barrel organ, as more honest and thoroughgoing, we could give small praise to the *Antiphonel*. We now perceive, by the French papers, that an Abbé Lambillotte has been inventing a *Harmoniphone*:—some contrivance of the same description, which makes up thirty-eight chords,—which, also, being applied to the keys of an instrument, places the time and full harmony under command of any one who can read figures. Such make-shifts are so unworthy of the consideration of any one calling himself a musician, that we regret when we see testimonials (as too frequently happens) graced with the acquiescent compliments of Herr —, or Monsieur —, or Signor —.

The name of M. Liszt is rarely out of the paragraphs of the French press for three weeks at a time. Their last-but-one rumour announced his marriage with an heiress of Pesh or Prague:—he has been since announced as busied over a series of musical illustrations of Petrarca. The idea does not seem a tempting one—but, possibly it merely began and ended "on the Boulevards."

Referring to our remarks on the tendency of modern Italian opera—we may announce that the King of Naples has just awarded the honours of knighthood to *Il Maestro Mercadante*, in recognition of the success of his newest work 'Gli Orazi.'

A correspondent warns us that we have made some confusion among the Lachners, in noticing the prize sonata of Ignaz Lachner [No. 996]. There are four musicians, he informs us, of the family;—and the duet in question is by the brother of the opera composer whose songs are known in England.

MISCELLANEA

Paris Academy of Sciences.—Dec. 28.—M. Frémy presented a paper on acids.—M. Mauvais read the report of a committee on a new law-measuring

chain by M. Cartiron; who has modified the arrangement of the links in such a way as to prevent the inaccuracies that attend the use of the instrument now employed.—There were several communications on anatomical subjects.

Surgical Operations under the Influence of Ether.—In reference to our remarks on this subject, [vol. p. 20], a correspondent informs us that the operation of amputation without pain, by means of that agent, was performed in the Richmond Hospital, in Dublin, on the 1st inst. with complete success. The operator, Mr. McDonnell, had previously experimented on himself two or three times, so far as inhaling the ether. The patient was a young girl under twenty years of age; whose arm had been punctured accidentally, and become inflamed. A consultation being held, it was decided that her only chance consisted in having the limb amputated. She appeared to be conscious, during the whole time of the operation, of what was going on:—and it is stated that she is doing well—that no bad symptoms have appeared, and none whatever of a character attributable to the inhalation.

The Grenville Library.—Jan. 5.—In recording the bequest by the Right Hon. J. Grenville of his invaluable library to the public, in your last week's Number, you took occasion to enumerate some few of the rarities which have thus become a portion of our nation's treasures. In doing so, you have omitted mention of one book, which came into the possession of the right hon. gentleman subsequently to the publication of the catalogue of his library:—and consequently of his possession of which many collectors may not be aware. The book I allude to is a copy of the first and rarest edition of 'The Buke of St. Albans' of the Lady Juliana Barnes or Berners;—printed at St. Albans in 1486;—copies of which are of the greatest rarity and value. Indeed, I believe I do not err in saying that not more than three or four copies of this edition are known to exist;—and that the British Museum Library did not previously contain one.

Hot and Cold Blast Iron.—Mr. R. Stephenson, the engineer, has been making a series of experiments upon the relative strengths of hot and cold blast iron, the result of which will be a complete revolution in the iron trade. Hitherto, cold blast iron has brought a higher price, and has been considered in every respect superior to hot blast. Previous, however, to the construction of the high level bridge at Newcastle-upon-Tyne, intended to connect the York and Newcastle with the Newcastle and Berwick Railway, Mr. Stephenson caused more than one hundred experiments to be made with the various sorts of pig iron:—the result of which has been to prove that hot blast is superior to cold, in the proportion of 9 to 7; and moreover, that pig iron No. 3 is better iron than No. 1, which, up to this time, has sold much higher in the market.

The Silver Swan.—27, Grafton Place, Euston Square, Jan. 4.—I trust to your often-allowed sense of justice to allow me a corner in your Journal to reply to a doubt, expressed in your indulgent review, last week, of 'The Silver Swan,' as to its originality. The tale is entirely of my own invention; and should it present any unlucky coincidence with some pre-existing work, it can only be by one of those strange chances that authors can neither foresee nor control. I am the more anxious to establish this fact, as having occasionally published translations from the German. I should feel both that you, or any one else, could think me guilty of sinking the name of an original author: a species of mean dishonesty—to call things by their right names—worse than taking a purse; and which, allow me to say, is wholly foreign to the character of

Schools of Upper Canada.—We have received from the Education Office, says the *Montreal Pilot*, a document of very great interest, a return of the number of children who attended the Common Schools of the Province in 1842, 1844, and 1845:—The total population of Upper Canada in 1842 was 506,055; ditto in 1845, 632,570. Children between five and sixteen years, in 1842, 141,143; ditto in 1844, 183,530; ditto in 1845, 198,434. Children attending Common Schools in 1842, 65,978; ditto in 1844, 96,756; ditto in 1845, 110,002. Number of schools in 1842, 1,721; ditto in 1844, 2,610; ditto in 1845, 2,736. Average amount of pupils in each school in 1842, 38; ditto in 1844, 37; ditto in 1845, 40. Amount of salaries paid to teachers in 1842, 41,469; ditto in 1844, 51,714; ditto in 1845, 71,514. Average salaries of teachers in 1842, 24l. 2s. 3d.—not 25l., as stated in the return. Average salaries in 1844, 19l. 16s.; ditto in 1845, 26l. 10s., not 29l., as stated in the return. It appears from this document that, in 1842, 46 per cent. of the children between 5 and 16 attended the Common Schools; in 1845, 52 per cent.; and in 1845, 45 per cent.

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